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CERAMICS
Gallery XII

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4 SEP 1914

Catalogue
Of the Collection of Pottery
Porcelain and Faience
Presented to
The Toledo Museum of Art
by
Mrs. Edward Drummond Libbey
1912

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UNIVERSITY OF ILLINOIS

CATALOGUE

LUCA DELLA ROBBIA.

LUCA DELLA ROBBIA.

Luca della Robbia, born on the very threshold of the fifteenth century, embodies in his work that spirit which was the outgrowth of the time. A spirit withdrawn, reserved and contemplative, forming the link between the perfect classic line of the sculpture of Greece, and that later abandon of the sixteenth century, which came to full and perfect fruition in the works of Michael Angelo.

Luca della Robbia was a sculptor in marble and stone, mediums of expression difficult to obtain and harder to pay for, for sculptors in that day not only made the model in clay but were the actual artisans of the chisel and hammer. He loved the more plastic substance of clay and worked out many things with love which never found their permanent form in stone and so he dreamed and dreamed and wrought exquisite things with his hands longing for some method of making them permanent. He had read in old manuscripts recipes for glazing pottery, "mixtures of tin, litharge, antimony and other minerals fully prepared by the action of fire, in a furnace made for the purpose." With these he experimented until he brought his own beautiful method to perfection and the clay of reality attained the permanence of his ideals. He used blue and white as the basis for all of his work, the colors of the Virgin, as Vasari expressed it, introducing, however, delicate greens, yellows and violets, but always with a reserve which kept the works of the della Robbias from the flamboyant excesses of their imitators.

Luca della Robbia never worked for mere prettiness of effect but his ideals aimed at truth, fineness and delicacy thereby attaining a loveliness far beyond mere beauty. The most famous piece of his work is the relief of the Singing Children, made for the Cathedral of Santa Maria del Fiore but which is now in the Opera del Duomo in Florence.

Walter Pater says of della Robbia, "I suppose nothing brings the real air of a Tuscan town so vividly to mind as those pieces of pale blue and white earthenware, by which he is best known, like fragments of the milky sky itself, fallen into the cool streets and breaking into the darkened churches."

400. TERRA COTTA SUPPORT. By Luca della Robbia. In colors with a cherub in relief. Exhibited for many years in the museum at Hamburg, Germany.

RHODIAN.

Rhodian ware was manufactured by oriental potters in the Island of Rhodes. The finest specimens date from the sixteenth and first half of the seventeenth centuries. Its chief characteristic is the use of a fine red pigment, brilliant blue and green.

401. RHODIAN PLATEAU. Blue and ochre decorations. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

402. RHODIAN PLATEAU. On standard. Green, blue and ochre. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

403. RHODIAN PLATE. Blue, green and red. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

PERSIA.

Persian fayence is distinguished by the great brilliancy of its enameled colors which are a deep lapis-lazuli blue, turquoise, enameled green, dark orange, red and black.

406. PERSIAN PLAQUE. Blue Persian pattern. Seventeenth century. From the artist Fortuny's studio at Tangier.

407. PERSIAN TILE. Polychrome with figures in relief. Seventeenth century. From Fortuny's studio.

HISPANO-MORESQUE.

This pottery was made in Spain in the fifteenth century. The beautiful metallic lustres were undoubtedly the models of the English lustre ware.

410. HISPANO-MORESQUE PLATEAU. Copper lustre with turquoise blue bands. The lustre applied in crude and effective design. From Jewett collection.

411. HISPANO-MORESQUE PLATEAU. Copper lustre with turquoise blue bands. From Jewett collection.

412. HISPANO-MORESQUE BOWL. On teak wood stand, copper lustre on yellow ground. From Jewett collection.

413. HISPANO-MORESQUE PLATEAU. Copper lustre on cream ground. Moorish design. From Jewett collection.

414. DEEP HISPANO-MORESQUE PLATEAU. Copper lustre and blue on cream ground. From Jewett Collection.

ITALY. CAPO-DI-MONTE.

This manufactory was founded in 1736 by Charles III. The king himself took great interest in it. On obtaining the crown of Spain, he took with him twenty-two persons to form his establishment at Madrid.

418. CAPO-DI-MONTE TEA SERVICE. Tea pot, creamer, pitcher, sugar bowl, two cups and saucers and tray. White soft paste with classic figures in relief. Undecorated. About 1759. Mark on bottom a crown with the letter "N" underneath in blue. From Prince Demidoff's collection.

419. GENOESE MAJOLICA PLATEAU. Light and dark blue, scattered conventional border. Child's figure in the center. Mark on back a beacon light in blue. Early 18th century.

420. MAJOLICA PLATEAU. Made at Pesaro about 1500. Polychrome, dark blue ground, yellow line border, with figure in yellow. Background decorated with green and ochre leaves in Persian style. "La Madalena Bella" on a scroll.

421. MAJOLICA PLATEAU. Polychrome, border of conventionalized nude figures. Bust of Mars in center. Mark on back a rooster in outline with large "F" in blue.

422. TWO ITALIAN BRASS Candle holders.

423. MAJOLICA PLATEAU. Made at Urbino in 1542 by Guido Merliner. Polychrome, yellow line border, beautifully decorated. Venus equipping Cupid. Mark on back monogram "G. M." in blue.

424. MAJOLICA EWER. Polychrome, neck a grotesque, mythological scene painted upon the body.

425. LARGE VENETIAN VASE. On carved teak wood stand. Dark blue body and elaborately decorated after the Sevres idea. From the collection of King Ludwig of Bavaria.

FRANCE.

427. FRENCH PLATE. Made by Coquerel and Legros, black transfer with bust of Napoleon.

430. PAIR OF MARSEILLES CANDLE STICKS. Polychrome, with boy and girl in natural colors for bases. Mark on bottom "R" with a dot over it in blue.

431. FRENCH MAJOLICA PLATEAU. Polychrome, blue border decorated with grotesque figures, armorial design in center. Mark on back "Gien" on scroll under three tessellated towers.

432. FRENCH PLATE. Made by Coquerel and Legros, black transfer with bust of Josephine. Mark on back, "Creil," impressed.

433. FRENCH PLATE. Pierced border with decoration of small sprigs of roses.

ST. CLEMENT.

434. TWO ST. CLEMENT CANDLE HOLDERS. Polychrome in form of lions rampant, about 1800. These once belonged to Empress Eugenie of France, and were given by her to Dr. Evans, the American who aided her in her flight from Paris.

435. ST. CLEMENT HELMET PITCHER. Blue and white with landscape medallion. Mark on bottom "St. Clement-Galle-Nancy," in blue.

AUSTRIA.

440. ROYAL VIENNA URN-SHAPED VASE. Painted by A. Heinrich, subject of one panel, "Psyche unter den hirtten," other panel, "Genius." Handles of ram's heads in gold, body of urn rich maroon. Gift of a friend of the museum.

441. COMPANION PIECE TO ABOVE. Subject of one panel "Adriadne;" other panel, "Menschen ver folgt hier." Gift of a friend of the museum.

442. TWO VIENNESE PLATES. White basket pattern in relief, decorated with sprigs of flowers. Mark on back a beehive.

FRANKENTHAL.

One of the finest potteries of Germany was established in Frankenthal a town not far from Mannheim in 1755 by Paul Antoine Hannong. The Elector Palantine, Carl Theodor, bought these works in 1861 and employed the foremost artists and most skillful potters until 1778 when he became Elector-Ducal of Bavaria. The factory, however, continued until 1800.

445. FRANKENTHAL CUP AND SAUCER. Elaborately decorated in gold bands and conventional leaves with blue and yellow flowers, the cup lined with gold. Made in the period of Carl Theodor 1765.

DELFTWARE.

All Delftware is not as is popularly supposed made at Delft, nor yet is all pottery which is decorated in blue and white properly called Delftware, and all Delft is not blue and white. The term Delft is applied generically to a class of ware made of coarse pottery yellow or brownish in color and covered with a coating of enamel. The first Delft potter whose name and date of work is positively known, was Herman Pietersz, who established a pottery in Delft about 1580. He was the first member of the Guild of St. Luke, an organization which governed the manufacture and sale of pottery. The Dutch East India Company, established in 1602, brought Chinese porcelain into Holland and the Dutch at once began to imitate it. As much of the Chinese porcelain was decorated in blue, they used blue also, copying and adapting even the Chinese designs. Toward the end of the seventeenth century porcelain from Japan was brought into the Netherlands, and in this, other colors than blue were used; these also were copied with great skill. The influence of Luca Della Robbia with his simple coloring was also felt, and it was not until the end of the seventeenth century that any great elaboration of decoration was attempted. Delftware is made not only in the Netherlands, but in England and in France. The true Delft or fayence of yellow bisquit stanniferous enamel was not known until the seventeenth century.

448. DELFT PLATEAU. Blue and white, peacock pattern, yellow line border. Mark on back crudely drawn "K."

449. DELFT PLATEAU. Blue and white, peacock pattern, yellow line border. Mark on back crudely drawn "K."

450. DELFT PLATEAU. Polychrome, yellow, blue, red and green, conventional border, with flowers in center.

451. DELFT PLATEAU. Polychrome, yellow, blue, red and green, conventional border, with flowers in center.

452. DEEP CHANNELED DELFT DISH. Blue and white, conventional border, Chinese tower in center.

453. DEEP SCALLOPED DELFT DISH. Blue and white flowing Chinese design.

454. DEEP DELFT DISH. Blue and white, entirely covered with a beautiful conventional pattern.

455. DEEP DELFT PLATE. Blue and white with yellow line on the border.

456. DELFT PLATE. Polychrome, conventional design, blue, yellow and green. Mark on back "M.N."

457. DELFT PLATE. Peacock pattern, blue and white, mark on back "P.P.L."
458. DELFT PLATE. Polychrome, conventional pattern. Subject flowers and gate.
459. DELFT PLATE. English Delftware, made in Bristol. Polychrome. Parrot in center.
460. DEEP DELFT PLATE. Blue and white with Chinese decorations in which the figure is called a "Tall Eliza."
461. DELFT DISH. Dark blue design on light blue ground, twisted handles.
462. DELFT PLATE. Light blue, leaping rabbit in center.
463. TALL DELFT VASE. Pale blue ground with purplish blue Chinese design, silver top.
464. LARGE DELFT VASE with cover. Blue and white, grayish back-ground with Chinese scene in grayish blue.
465. DELFT JAR. Polychrome, covered with scrolls, design in blue and yellow with a heron standing at the bottom. Mark on bottom a crown with the initials "L. and C.," probably made at the Metal Pot 1639 by Lambertus and Cleffius.
466. DELFT JAR. Polychrome, covered with scrolls, designs in blue and yellow with a heron standing at the bottom.
467. DELFT JAR. Polychrome, covered with conventional flower and leaf design in green, yellow and blue.
468. TALL OCTAGONAL DELFT JAR. With silver top, decorated in blue flowers. Mark on bottom an elaborate "B" with the number "58" in blue.
469. SMALL DELFT VASE. Blue on white. Design, pots of flowers.
470. DELFT TANKARD. Blue and white with pewter top and covered with a fine design of birds and flowers.
471. DELFT TANKARD. Blue and white, pewter top on which the initials "M.J.S." are inscribed. Mark on bottom in blue "Goggingen."
472. DELFT TANKARD. Blue and white with pewter top, braided handle, decorated with fine blue flowers and gray blue ground. Mark on bottom "N.I."
473. DELFT VASE. Blue and white conventional design. Mark on bottom two lines in blue.

474. DELFT VASE. Blue and white, conventional design. Peacocks and flowers. Mark on bottom two lines in yellow.

475. DELFT BEAKER. Polychrome, green, yellow and blue. Conventional design with medallions of flowers.

476. DELFT VASE. Conventional design with medallions of flowers in green, yellow and blue.

477. DELFT VASE. Conventional design with medallions of flowers in green, yellow and blue.

478. DELFT ROSE JAR. Blue and white with brass top.

479. DELFT BOX. Blue and white with cover. The knob capped with spiral of silver. Mark on bottom two swords crossed.

480. DELFT BOWL. Blue and white, conventional decoration on outside. AD. 1681 on inside of bowl.

481. DELFT BOWL. Polychrome, blue and white with pink strawberries, period 1700.

482. DELFT COW. Polychrome.

483. DELFT HORSE. Polychrome, made at the pottery of the Three Porcelain Bottles. Modeled by Adrian Pynacker in 1690. Mark on back "A.K.P." interlaced.

484. LARGE DELFT TOBACCO JAR. Blue and white with East Indian decorations. Made at the pottery of the Three Bells by Simon Mesch in 1671. Mark on bottom, three bells.

485. LARGE DELFT TOBACCO JAR. Blue and white with East Indian decorations. Made at the pottery of the Three Bells by Simon Mesch in 1671. Mark on bottom, three bells.

486. DELFT VASE. Blue and white French Delft. Made by James Tortat at Blois. Mark on bottom a crown over a shield, figure 7 at either side underneath which appear the words "J. Tortat Blois."

487. TWO DELFT TILES. Blue and white.

PEWTER.

500. DEEP DUTCH PEWTER DISH, with handles. Elaborately carved. Inscription in Dutch on border as follows: "God be with you in both sorrow and joy, God be with us all, refuse us nothing." Opposite is engraved the name Heinrich Bese, 1802.

501. PLATE. Plain pewter, bearing initials "F.P." From the collection of Prof. Parkman.

502. PLATE. Plain pewter, bearing initials "F.P." From the collection of Prof. Parkman.

503. PLATE. Plain pewter, bearing the initials "F.P." From the collection of Prof. Parkman.

504. INCISED PEWTER PLATTER with the initials "A.M.I." and "H.G.I." From the collection of Prof. Parkman.

ENGLAND.

STAFFORDSHIRE.

In the county of Staffordshire, in England, lie a number of villages known as The Potteries. It was from these towns of Stoke-on-Trent, Hanley, Cobridge, Etruria, Burslem, Fenton, Tunstall, Longport, Shelton and Land End that the homes of the United Kingdom were first supplied with beautiful and utilitarian table wares.

Enoch Wood, "the Father of Potteries," went into business in 1748. He made the beautiful blue and white ware with which Americans are so familiar, as much of it was sent to this country, delicately complimenting our recent independence, by its American scenes.

WOOD AND CALDWELL. STAFFORDSHIRE.

1790 to 1792.

510. WOOD AND CALDWELL PITCHER. Light blue band, with border of grape leaves in relief. Motive of design, children and cherubs driving chariots in white relief. From the collection of Mrs. Hall.

511. WOOD AND CALDWELL PITCHER. White with copper lustre bands. Grape leaves in relief on border. Principal medallions the same as those used on former pitcher; children and cherubs driving chariots. A large eagle under the lip of the pitcher.

ENOCH WOOD AND SONS. STAFFORDSHIRE.

1818 to 1846.

516. ENOCH WOOD AND SONS SOUP PLATE. Dark blue printed ware. Border of grape leaves and flowers. Design, view of the Chateau-de-Coucy.

517. ENOCH WOOD AND SONS PLATE. Green and red printed ware. Border in red, festoons of flowers and medallions. Design in green. Chapel on a lake with mountains. Called Celtic China.

518. ENOCH WOOD AND SONS PLATTER. Willow pattern, blue and white printed ware. Mark on back "Enoch Wood" and "E. W. & S. Co." impressed.

519. ENOCH WOOD AND SONS PLATE. Red printed ware, border scrolls enclosing medallions and grapes. Design hunting scene. Hunters mounted, pursuing ostriches with bows and arrows. Mark on back "Belzoni" on a grape decorated scroll, also the letters "E. W. & S. Co." Celtic China.

520. ENOCH WOOD AND SONS SMALL PLATE. Green and red printed ware. Border in green, stipple design, bridge over a stream, castle and hills in the distance. From the suspension bridges series. Celtic China.

521. ENOCH WOOD AND SONS SMALL PLATE. Red printed ware. Border of flowers and fruit and scrolls. Design Washington Monument. Mark on back "Washington" on pedestal of urn, also the letters "E. W. & S." Celtic China.

522. ENOCH WOOD AND SONS PLATE. Green printed ware. Border of flowers and scroll. Design, the Acropolis. with figures in the foreground. Mark on back, "The Acropolis" upon the head of a column. Celtic China.

523. ENOCH WOOD AND SONS PLATE. Green printed ware. Borders of flowers and scroll. Design, the Acropolis. A different view from the former. Mark on back "Acropolis," on the head of a column. Celtic China.

ANDREW STEVENSON. STAFFORDSHIRE.

Stevenson worked at Cobridge in the early part of the nineteenth century.

528. STEVENSON PLATE. Dark blue printed ware. Border, trees, foliage, views and flowers encircling the design of a Chinese scene with a pagoda and figures in the foreground. Mark on back, "Palestine R. Stevenson" in a scroll. From the collection of Mrs. Watrous.

RALPH AND JAMES CLEWS. STAFFORDSHIRE.

1818 to 1834.

531. CLEWS TEA POT, CREAMER AND SUGAR BOWL. Blue printed ware, design roses and forget-me-nots.

532. CLEWS BOWL. Elaborate border of roses, poppies and passion flowers. Design on inside of bowl, ruin of an abbey. From Hamilton Palace collection, England.

533. CLEWS PLATE. Dark blue printed ware. Border design of roses and forget-me-nots. View, the landing of Lafayette at Castle Garden, New York, August 16, 1824. Mark on back impressed, "Warranted Clews, Staffordshire."

534. CLEWS PLATE. Blue printed ware. Border of roses and other flowers in festoons. Scroll enclosing design of shooting scene.

535. CLEWS PLATTER. With strainer. Border of roses, poppies and passion flowers with medallions of English pastoral scenes and country homes. Design, castle with tessellated towers, cows and figures in foreground.

JOSEPH STUBBS. STAFFORDSHIRE.

1790 to 1829 or 1830.

538. STUBBS SOUP PLATE. Dark blue printed ware. Border of scrolls, fruit and flowers enclosing design of shells. Mark on back "Stubbs and Kent, Longport."

539. STUBBS PLATE. Dark blue printed ware. Border of scrolls, fruit and flowers enclosing design of shells. Mark on back "Stubbs and Kent, Longport."

W. RIDGWAY. STAFFORDSHIRE.

1843.

541. RIDGWAY PLATE. Black transfer, border white. Design, Hudson River from Ruggles' house, Newburg. Mark on back, eagle with shield on tablet giving name of design with letters "W. R." underneath printed in black, also impressed animals with shield bearing this inscription, "Opaque granite china W. R. & Co."

542. RIDGWAY GRAVY BOWL. Black transfer upon white. Subject, scenes on Hudson River. Mark on bottom impressed animals with shield bearing this inscription, "Opaque granite china W. R. & Co."

543. RIDGWAY DEEP DISH WITH COVER. Blue medallions of flowers and English scenes. Design an English church with figures.

J. & W. RIDGWAY. STAFFORDSHIRE.

545. RIDGWAY DEEP DISH. Blue printed ware. Flower border, Mount Vernon, Washington. Mark on back, "Mount Vernon Washington, J. & W. Ridgway."

WM. ADAMS & SONS. STAFFORDSHIRE.

548. ADAMS PLATE. Blue printed ware, border of scrolls and flowers. Design Gracefield, a country place in Ireland. Mark on back "Gracefield, Queens County, Ireland" in blue scroll, and "Adams warranted Staffordshire" impressed.

549. ADAMS PLATE. Blue printed ware. Border of trees, foliage and flowers enclosing the subject, "Villa in Regents Park, London." Mark on back, eagle and scroll in blue with name of design and "Adams warranted Staffordshire," impressed.

550. ADAMS PLATE. Blue printed ware. Border of trees, foliage and flowers enclosing the subject "Villa in Regents Park, London." Mark on back, eagle and scroll in blue with name of design and "Adams warranted Staffordshire," impressed.

551. ADAMS PLATE. Dark blue printed ware. Border of flowers, ribbons and bells. Row of jewels surrounding design of Cupid crowning a maid. Mark on back "Adams warranted Staffordshire," impressed.

J. & R. RILEY. STAFFORDSHIRE.

Early Part of Nineteenth Century.

555. RILEY PLATE. Blue printed ware. Border of scrolls, flowers and geometrical design. Subject, Taymouth Castle. Mark on back, tea leaves and scroll containing inscription "Taymouth Castle, Perthshire, Riley."

R. HALL. STAFFORDSHIRE.

Early Part of the Nineteenth Century.

558. HALL PLATE. Blue printed ware. Elaborate floral border with scroll enclosing small design of Paine Hill Surrey. Mark on back in blue "R. Halls' select views, Paine Hill Surrey, stone china."

559. HALL PLATE. Blue printed ware. Elaborate floral border with scroll enclosing small design of Paine Hill Surrey. Mark on back in blue "R. Halls' select views, Paine Hill, Surrey, stone china."

G. PHILLIPS. STAFFORDSHIRE.

561. PHILLIPS PLATE. Blue printed ware. Border, urns of flowers and fruit with scrolls enclosing medallions of Indian scenes. Taken from travels in Mesopotamia, 1828. Design, wild animals. Mark on back, "I. Hall, Quadrupeds."

THOMAS MAYER. STAFFORDSHIRE.

1829.

563. MAYER TEA POT. Yellow earthenware with impressed geometrical design decorated with pastoral figures and flowers in white relief.

JOHN DAVENPORT. STAFFORDSHIRE.

1793 to 1830.

565. DAVENPORT CUP AND SAUCER. White with design in black transfer. Subject on cup, King Oscar of Sweden. Subject on saucer, Josephine Beauharnais who was married to Oscar 1823. Mark on back anchor with "Davenport," on scroll in red.

566. DAVENPORT PLATE. Blue border of scrolls and flowers. Subject, mill and water falls. Mark on back, "Davenport," in scroll, impressed.

567. DAVENPORT SOUP PLATE. Dark blue printed ware. Very rich floral border. Subject, Swiss chalet, figures with Alpen stocks in foreground. Mark on back "Davenport" and an anchor impressed.

568. DAVENPORT GRAVY POT. Blue, green and black transfer. Design castle by lake, sailboat in foreground. Mark on bottom "Davenport," in blue and "Davenport" over an anchor impressed.

ROGERS. STAFFORDSHIRE.

1810 to 1840.

570. ROGERS PLATTER. Blue printed ware. Border design of flowers. Subject, a village on a stream, close by a bridge. Horse and colt in foreground. Mark on back "Rogers" impressed and printed in blue, an eagle with shield and stars bearing the inscription, "E. Pluribus Unum" on a scroll.

571. ROGERS PLATTER. With depression for gravy. Blue and white ware. Subject, Boston State House with John Hancock's cows grazing in the Common.

MEAKIN. STAFFORDSHIRE.

575. MILLENNIUM PLATE. Printed in lavender. Subject, the millennium. Large eye at top of plate on border with Bible opened at Isaiah, Chapter 11, verse 6. Sheaves of wheat, flowers and fruit complete the border, enclosing the subject the Christ Child leading wild animals. Inscription above, "Peace on Earth" and below "Give us this day our daily bread." Mark on back "Millennium," in scroll, printed in lavender.

STAFFORDSHIRE. MAKERS UNKNOWN.

Early Nineteenth Century.

576. STAFFORDSHIRE COFFEE POT. Blue printed ware, decorated with bee-hive.

577. STAFFORDSHIRE STANDARD FOR WATCH. Polychrome marbled pillars holding a figure of a lion, underneath which is the frame for the watch in green and red and blue. Groups of figures in natural colors decorate the back.

578. SIX STAFFORDSHIRE FLOWER HOLDERS. Polychrome. One pair of leopards, one pair of tigers and one pair of elephants.

579. STAFFORDSHIRE PITCHER. Red and green transfer. Border, flowers and medallions in green. Design, Venetian scene with gondola.

580. STAFFORDSHIRE PITCHER. White with light blue band. Design, bunches of flowers in white relief.

581. STAFFORDSHIRE SOUP TUREEN. Blue and white printed ware, willow pattern.

582. STAFFORDSHIRE PLATTER. Dark blue printed ware. Border of flowers and fruit. Subject, castle and mountains with sheep herder in foreground.

583. STAFFORDSHIRE PLATTER. With receptacle for gravy. Border of flowers in scroll. Central design, fruit and berries.

584. STAFFORDSHIRE PUNCH BOWL. Polychrome printed ware. Chinese design.

585. STAFFORDSHIRE LADLE. Polychrome printed ware, Chinese design to match the above.

586. STAFFORDSHIRE CUP PLATE. Blue printed ware. Design, border of trees and foliage enclosing central design of country place. Two figures in the foreground. Mark on back "Nottinghamshire," in blue on scroll.

587. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of flowers and scrolls, surrounding medallions of English country houses. Central design of game.

588. STAFFORDSHIRE SAUCER. Blue printed ware, stipple back ground with flowers.

589. STAFFORDSHIRE PLATE. Blue printed ware. Border of grapes and grasses. Subject castle and bridge.

590. STAFFORDSHIRE SMALL PLATE. Printed ware. Border of flowers in blue, central design, conventionalized flowers in red, yellow and green. Mark on back, "Lady of the Lake" on a scroll printed in blue.

591. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of flowers. Subject peasants under a tree in a storm. Mark on back "Shelter'd peasants," printed upon the branch of a tree in blue.

592. STAFFORDSHIRE PLATE. Black transfer, border of flowers and birds. Subject, Hudson River scene. Mark on back "Picturesque views near Fishkill, Hudson River," printed on rock surrounded with landscape in black transfer.

593. STAFFORDSHIRE DISH. Blue and white printed ware.

594. STAFFORDSHIRE SOUP PLATE. Polychrome printed ware, flowers in red, yellow and blue.

595. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of leaves and flowers central design, fruit.

ROCKINGHAM-BRAMELD.

At Swinton, upon the estate of Charles, Marquis of Rockingham, a pottery was established in the year 1745. Tea and coffee pots of a dark brown glaze and lined with white were manufactured there and became known as Rockingham ware. In 1807 the pottery passed into the hands of the Bramelds.

620. BRAMELD PLATTER. With receptacle for gravy, in blue printed ware. Border design of flowers. Subject, Castle Rochefort. Mark on back "Brameld," impressed, and "Castle Rochefort south of France" in green.

621. BRAMELD PLATE. White and gold with colors. Border, narrow gold band; design, spray of flowers printed by Collinson. Mark on back "Brameld," impressed, and "Tet-ratheca thymifolia" in gold.

622. SMALL BRAMELD PLATE. White and gold with leaf design embossed on border and outlined in gold. Mark on back a griffin, the crest of the Rockingham family printed in red. Underneath in script "Rockingham Works, Brameld manufacturer to the King." This mark was adopted about 1823.

623. SMALL BRAMELD PLATE. Dark blue with red and yellow poppy design.

THE LEEDS POTTERY.

This pottery was established in 1760. Its first production was a black ware, but very soon the cream and white ware for which Leeds is famous, was made. The paste is very light and frail, much of the ware is decorated, but a great deal of it is undecorated and unmarked. The lustre ware of Leeds is perhaps the rarest of all.

630. LEEDS PLATE. Polychrome, raised scroll border in red, subject the Crucifixion, decorated by Bates & Walker, Burslem in 1870.

631. LEEDS PUZZLE JUG. White paste pierced, and with the following inscription: "Gentlemen, come try your skill, I'll mould you sixpence if you will. You cannot drink unless you spill." Mark on bottom "Leeds pottery" impressed.

632. LARGE LEEDS BOWL. Delicate vine pattern in blue, green and orange. From Birmingham museum collection.

633. LEEDS FRUIT DISH. White paste pierced. This dish has been cut out and modeled in the paste, not cast in a mold.

634. LEEDS SMALL DISH. White paste pierced.

635. LEEDS PLATE. Salt glaze, pierced and with raised scroll and geometrical design.

636. LEEDS DISH FOR CHESTNUTS. White paste pierced.

637. LEEDS CUP. White paste undecorated, with exquisite twisted handles.

638. LEEDS TEA-POT AND CREAMER. Black ware highly embossed with conventional patterns, made in 1800. From Hamilton Palace collection.

639. LEEDS CHILD'S CUP AND SAUCER. Decorated with borders of yellow flowers.

BRISTOL.

Pottery and Porcelain were made for two centuries in Bristol. There are records of several specimens made as early as 1703. The paste is not fine, but is often covered with tiny fire cracks, the glaze also is marred by bubbles and pin-holes. Two qualities of ware were made at Bristol, one of the fine porcelain, and another called cottage china.

645. BRISTOL TEA-POT, Cottage ware, white with green and red design of tea leaves. From the Hamilton Palace collection.

646. BRISTOL PLATE. Border design, green and gold festoons. Center roses and forget-me-nots. Mark on back "B" with the number "3" underneath it in gold.

647. SMALL BRISTOL PITCHER. Cream colored ware, decorated with tiny sprays of roses. From Paige collection.

648. BRISTOL TEA-POT, with purple lustre bands known as the "Dolly Madison." From Sunderland collection.

649. BRISTOL SUGAR BOWL. Blue conventional decorations on white ground. Mark on bottom a cross in blue. From Wm. E. Gladstone collection.

650. BRISTOL BOWL WITH COVER. Border around and on top of bowl, blue flower design upon white. Sides of the bowl decorated with two lion heads in relief. From collection of Wm. E. Gladstone.

651. BRISTOL TEA-POT. Black transfer with purple lustre border.

652. BRISTOL PLATE. Cream ware decorated with purple lustre bands. Design in black transfer, Charity.

CASTLEFORD.

This pottery was established about 1790 by David Dunderdale and continued until 1820, after which time part of the works were run by some of the former workmen. Castleford ware is translucent if held to the light and is usually ornamented with groups of classical figures in relief. Very few pieces are marked, but when they are it is with the letters "D. D. & Co., Castleford."

657. CASTLEFORD TEA-POT. With curious sliding cover. Gray unglazed ware decorated in blue with figure designs and flowers in relief. Mark on bottom small circle impressed.

658. CASTLEFORD SUGAR BOWL. Gray unglazed ware decorated in blue with figure designs and flowers in relief. Mark on bottom "36" impressed.

659. CASTLEFORD SUGAR BOWL. Green line decoration with medallion of Liberty and the Arms of the United States in relief. Presented by Mrs. W. H. Scott.

COALPORT.

These works were established in Colebrook Dale, Shropshire by John Rose. When he removed his manufactory from Jackfield in 1799, he purchased the Caughley Works which were removed to Coalport in 1814; he then purchased both the Swansea

and Nantgarw manufactories. Billingsley and Walker who were the proprietors of Nantgarw were both engaged to work at Coalport; this manufactory has occasioned some confusion, as the marks of other potteries were often counterfeited upon Coalport wares.

660. COALPORT PLATE. Deep pink border with gold bands, center design roses.

661. COALPORT PLATTER. Deep blue border with gold scrolls, English landscape in the center.

CHELSEA.

Chelsea, which is now a part of the great city of London, was at the height of its fame as a pottery town from 1750 to 1765. The body of Chelsea ware is very uneven. Most pieces of Chelsea have the stilt marks which separated the pieces in the kiln. The earliest specimens are blue and white. From 1760 to 1763 colored grounds were used. Claret color, Mazarine blue, apple green and crimson; then came copies of oriental patterns after which the charming little groups of figures copied from the style of Sevres and Dresden were made, from the perfection of which has arisen the term "As dainty as Chelsea china." The Chelsea works were sold in 1770 to Mr. Duesbury, one of the original firm of the Derby Works.

665. CHELSEA PLATE. Early example. Border of green and brown scroll. Central design tiger lilies and violets. Mark on back a small anchor in red.

666. CHELSEA PLATE. Cottage ware. White with mauve designs in relief.

667. SMALL CHELSEA PLATE. Cottage ware. White with mauve designs in relief.

668. CHELSEA BOWL. Cottage ware. White with mauve designs in relief.

DERBY.

The works at Derby were established in 1756. The finest work was made after the absorption of the Chelsea potteries from 1770 to 1775 known as the Chelsea-Derby period. The Crown-Derby period was from 1785 to 1796. The most celebrated flower painter of this time, Billingsley, worked at this factory for twenty years. The last period of Derby was from 1815 to 1848, called Bloor-Derby, Bloor having purchased the works from the son of Mr. Duesbury.

670. TWO SMALL CROWN DERBY FIGURES. Boy and girl in colors. Mark on bottom a crown, crossed swords, six dots and a "D." This mark was used in 1803 by W. Duesbury.

671. SMALL SQUARE CROWN DERBY PLATTER. Dark blue and white with flowers on border. Center design bunch of roses. Mark on back, crown in gold with "D" in red, also the number "140" in red. This mark was used by W. Duesbury about 1810. The number refers to the pattern.

672. CROWN DERBY PLATTER. Scroll border and center design of flowers in red, blue and gold. Mark on back, crown, crossed swords, six dots and the letter "D" with the number "19" underneath in red. This mark was used by W. Duesbury about 1810. The number refers to the pattern.

673. CROWN DERBY BOWL. With conventional design of dark blue, red, green and gold. Mark on bottom, green crossed swords, six dots and the letter "D." Mark used by W. Duesbury in 1803.

674. CROWN DERBY PLATE. Conventional border in brown, subject in center classic landscape from the Italian series.

675. DERBY PLATE. Gold and blue, conventional border. Bloor-Derby period. Mark on back "Bloor-Derby" in circle around a crown. This mark was used about 1830 on first-class pieces.

SPODE.

This china was manufactured at Stoke-upon-Trent by Josiah Spode who established his factory in 1770. Spode shared with Wedgwood the good fortune to have been an apprentice of Thomas Whieldon. William Copeland became a partner of Spode in 1779 and this is one of the few factories to continue to the present date. It is now carried on by descendants of Copeland. All of the elder Josiah Spodes' work is marked and the porcelain manufactured between 1770 and 1790 is the most valuable.

678. SPODE CHOP PLATE. Conventional border and center design of grayish green with red, blue and pink flowers, about 1790. Mark on back "Spode" in gray-green with "3950" in red underneath.

679. SMALL SPODE PLATTER. Uneven shape. Border and central design maroon and gold. Mark on back in old English letters "Spodes Imperial" in blue with the number "4290" in red.

680. SPODE PLATE, covered with conventional flowers in deep blue and red and pink. Mark on back "Spode," impressed with an "O" in red.

681. SPODE CUP AND SAUCER. Lace border in gold. From the Jewett collection. Mark on back "W. H. Spode," in red with the number "471."

LOWESTOFT.

The original proprietor of the Lowestoft works was a Mr. Hewlin Luson. Robert Browne who bought the works from him died in 1771 and was succeeded by his son Robert Browne. Only the earliest pieces of blue and white Lowestoft bear any mark at all. The manufactory ceased in 1803. The earliest china was a soft paste porcelain, very fine, and with a clear white glaze, painted in colors, sometimes with Chinese patterns, sometimes with views of Lowestoft or with roses and festoons. About 1777 hard paste was introduced at Lowestoft. It was of a thick substance but finely glazed with every variety of decoration. The twisted handle is characteristic of the hard porcelain. Among the exquisite floral designs the rose predominates, it being the favorite decoration of a Lowestoft artist named Rose. The mystery surrounding the Lowestoft manufactory has given rise to many stories concerning the authenticity of this ware, some of it having been ascribed to Chinese origin. Chaffers in his book on Pottery and Porcelain says: "There is such a peculiarity in the form and quality of the Lowestoft porcelain that we are surprised any one at all conversant with or accustomed to see collections of china, could ever mistake it for Oriental. We are now speaking of the body only, of course the decoration is still more conclusive. The question about hard paste porcelain having been made at Lowestoft is placed beyond dispute upon the best authority; it was introduced about 1777; the soft paste porcelain probably ten or more years earlier." Some other authorities, however, do not agree with Chaffers.

685. LOWESTOFT TEA POT with twisted handle. Delicate border and decoration in red, tiny bunches of flowers on each side.

686. LOWESTOFT CUP. Border dark blue and gold. Tiny flowers sprinkled over the surface surrounding a coat of arms with this inscription, "Ut Migraturus Habita." Mark on bottom a square divided by lines into three parts, tulips on one side with the letter "W" on the other in red.

687. SMALL COVERED VASE OF LOWESTOFT. Pink border sprinkled with flowers. Mark on bottom a square divided by lines in three parts with the letter "S" with a mark

through it on one side, a tulip beside it, and the small letter "e" over it.

688. TWO LOWESTOFT CUPS AND SAUCERS. Pink bands and sprigs of flowers. From James Gordon Bennett collection.

689. TWO VERY SMALL LOWESTOFT CUPS AND SAUCERS. Reddish brown decorations.

690. LOWESTOFT PLATE. Pink line border and flowers. Design in red and green. From James Gordon Bennett collection.

691. SMALL SYRUP JUG. Elaborately embossed in white after a Chinese pattern but with floral decorations in style of Lowestoft.

MASON'S IRONSTONE CHINA.

At Lane Delph, in Staffordshire, was established in 1797, a pottery by Miles Mason, whose name may be found on specimens of early wares. It was his son, Charles James Mason, who perfected and patented in 1813 the ironstone china, which became so well known and popular in this country. The paste was made by mixing with the clay pulverized slag or the scoria of ironstones. They also made soft paste porcelain in small quantities, and did a large flourishing business. In the ironstone ware they made vases and pitchers with relief ornaments decorated in colors. They were quite celebrated for a rich shade of blue, combined with red and a small amount of other colors which gave a very rich coloring.

695. MASON PITCHER. Dark blue ware decorated with gold butterflies.

696. MASON PLATE. Ironstone china, border rich dark blue with gold scrolls and medallions of Chinese figures on red ground. Mark on back, "Mason's," over a crown with "Pat. ironstone china," on a scroll printed in blue.

697. MASON PLATE. Ironstone china, open work edge, flowers in basket, printed in mauve.

JACKFIELD.

Jackfield, Shropshire possessed one of the earliest potteries in England. There are documents dated as early as 1560 which show that work was then carried on. In 1713 the pottery was taken by Richard Thursfield, and was carried on by his son John until 1772. The ware made during this time was covered with a very black glaze. Mr. John Rose purchased the works about 1780, and in 1799 they were removed to Coalport.

699. JACKFIELD JUG. Rich black glaze. Made in 1790.

LAMBETH-DOLTON.

About 1650 some Dutch potters established themselves in Lambeth where they made a sort of Delftware with landscapes and figures painted in blue. These works were later purchased by Messrs. Dolton who turned their attention in 1872 to a finer quality of ware, which in its bisquit state was submitted to the artists. To this ware the name of Lambeth Faience has been applied. Dolton Impasto ware was introduced in 1879. This ware is produced by painting in relief on the object in various shades of stained clay before the final firing and glazing.

701. LAMBETH JUG. Earthenware, grotesque face under the lip, conventional design on raised medallions covering the body of the jug.

702. DOLTON-LAMBETH JUG. Dark brown with blue conventional medallions in relief. Mark on bottom "Dolton-Lambeth" in a circle and with a small design of four squares adjoining, impressed.

CAUGHLEY.

The original pottery at Caughley was established in 1751. In 1772, Thomas Turner made his Salopian ware in Caughley. Caughley was absorbed by Coalport in 1799.

705. CAUGHLEY BOWL. Salopian, peacocks in dark blue.

706. CAUGHLEY PLATE. With blue flowers in center. Mark on back "S" in blue.

MINTON.

This manufactory was established in 1790 at Stoke-upon-Trent by Mr. Thomas Minton, who was an apprentice of Thomas Turner of Caughley. The works are at the present time carried on by Thomas and Herbert Minton, great-grandsons of the original founder Thomas Minton.

708. MINTON CREAMER. Decorated with band of conventional flowers in red and gold. Mark on back "M" under a crossed scroll with the number "253" underneath. About 1798.

FULHAM.

In the eighteenth century Fulham became known by a type of stoneware mug which became very popular. These jugs were usually marked with the initials of King George or Queen Anne or bore hunting scenes.

710. FULHAM JUG. Three handled Brown Earthenware jug with hounds for handles Dutch scenes depicting a stag hunt in relief. From the Blanius collection.

711. FULHAM JUG. Gray earthenware, decoration in blue bands, red design, initials "G-R" in medallion. Period of George I. From Cooney collection.

SWANSEA.

As early as 1750 a pottery was established at Swansea where ordinary wares were manufactured. George Haynes was the original owner, and about 1800 he perfected a paste which he called "Opaque China." He made it for a little more than two years only, and then, in 1802, sold the works to Lewis Dilwyn, and the articles sent out during his holding of the works were very beautiful. A painter named Young decorated the china with exquisite birds, butterflies and flowers. All of this choice work was put upon the opaque china, for real translucent porcelain was not made till 1814 by Dilwyn. Four years only was this product made. It is very scarce now and very highly priced. The body was soft paste, beautiful in color and glaze, and exquisitely decorated. The marks are very plain, "Swansea," impressed or stenciled in red, with occasionally a trident in red. The history of Swansea, like that of so many other pottery works, closed with its absorption by another factory. In 1820 the works were bought by John Rose, of Coalport, and incorporated with his factory at that place.

713. SMALL SWANSEA PLATTER. Turquoise blue bands on border with white flowers in relief. Center design in color, roses with a dragon-fly.

714. SWANSEA SALT DISH. Deep blue.

NANTGARW, WALES.

This factory in Wales was started by William Billingsley, the celebrated flower painter in 1813 and flourished from that time until 1820, when the works at Nantgarw were bought by Mr. Rose and transferred to Coalport where Billingsley also removed, and here he remained until his death in 1828. Billingsley's paintings are seen on porcelain from Derby, Worcester, Swansea, Nantgarw and Coalport.

716. NANTGARW CUP AND SAUCER. Purple lustre border, market scene in black transfer.

CARDIFF, WALES.

718. CARDIFF PLATE. Brown transfer. Border of holly, grapes and roses with medallion. Central design French country scenes. Mark on back "Brukewich, Cardiff" in brown.

WORCESTER.

In 1751 Dr. John Wall with several others established the Worcester Porcelain Company. Dr. Wall besides being a good and practical chemist was an artist of ability. The Dr. Wall period was from 1751 to 1783, the Flight period from 1783 to 1793, Flight & Barr from 1807 to 1813, Flight, Barr & Barr 1813 to 1829, and Martin Barr and George Barr from 1829 to 1840. In 1786 two brothers named Chamberlin, employees of the old works, started a rival establishment, but in 1840 the two firms were amalgamated under the name of Chamberlin & Company, succeeded in 1847 by the Royal Porcelain Works.

720. SMALL WORCESTER CUP. Soft paste, printed in blue on white, about 1755. Mark on bottom, a crescent, filled in with blue underneath the glaze. This was one of the earliest marks used in Dr. Wall's period.

721. WORCESTER CUP AND SAUCER. Green and yellow border outlined in gold with festoons of flowers. Dr. Wall period from 1751 to 1783. Mark on back small "W" in red. This mark was used under the direction of Dr. Wall.

722. WORCESTER CUP AND SAUCER. Decorated with birds and dragons in green after the Chinese. Painter's mark on bottom of saucer three small green dots. Dr. Wall period, 1751 to 1783.

723. WORCESTER PLATE. Dark red, blue and gold. Mark on back "Chamberlin's Worcester."

724. WORCESTER PITCHER. Soft paste decorated in blue.

725. WORCESTER CUP AND SAUCER. Soft paste, printed in deep pink with English country scene. One of the Cathedral series.

726. WORCESTER PLATE. Blue, red, green and gold with dragon in center. Mark, small "w" in blue and the number "336."

727. WORCESTER PLATE. Gold design on border. Center decoration of carnations.

728. WORCESTER PLATE. Octagon, painted in blue with Chinese scene.

729. WORCESTER PLATE. Dark blue and gold border, design in center, Marxburg Castle on the Rhine. Mark on back, "Chamberlin's Worcester," in script. From 1780 to 1804.

730. LARGE WORCESTER PLATTER. Blue and gold scroll, central design red dragon beside a green stream, Chinese pattern.

731. DEEP COVERED WORCESTER DISH. In rich blue, red and gold with dragons in the center. Mark in blue on the back, a pair of crossed swords. This imitation of the Dresden mark is often found on Worcester china.

WHIELDON.

Thomas Whieldon established a pottery at Little Fenton in 1740. Here he made his famous agate and tortoise-shell, cauliflower and cabbage leaf wares. Aaron Wood, Josiah Spode and Josiah Wedgwood were apprentices to Whieldon, afterwards establishing great potteries for themselves. Mr. Wedgwood and Mr. Whieldon were partners until 1759. Mr. Whieldon died in 1798, his choicest pieces being made before 1759.

735. WHIELDON SYRUP JUG. Green and cream colored ware, cauliflower pattern.

736. SMALL WHIELDON PLATE. Octagonal, brown tortoise shell, leaves and conventional design in relief on border.

737. WHIELDON PLATE. Green, yellow and brown, tortoise-shell, conventional design in relief on scalloped border.

738. WHIELDON PLATE. Green and brown conventional design in relief on scalloped border.

739. WHIELDON PLATE. White Octagonal with green cauliflower border.

JOSIAH WEDGWOOD.

Josiah Wedgwood was the first great potter of England. By his industry and genius his wares were made to rival those of the continent, and the names of Palissy, Boettger and Wedgwood stand together as the world's greatest potters. Although he was physically handicapped, he became the greatest of them all. In 1754 Wedgwood entered into partnership with Thomas Whieldon at Little Fenton. Mr. Whieldon was then the foremost potter of his day. While with Whieldon, Wedgwood produced a new green earthen ware highly glazed, decorated with flowers and fruit and leaves. These earliest wares by Wedgwood are unmarked. Wedgwood in 1759 returned to his native town of Burslem at 29 years of age, and commenced business on his own account at the Church Yard Works. In 1762 he produced his first cream colored pottery called Queen's ware which was proven so popular for dinner services. In 1766 he produced his celebrated Basalts of Black Egyptian ware. A little later, about 1768, he took Thomas Bentley of Liverpool into partnership with him. Bentley devoted his attention to ornamental pottery. In 1773 the fine white terra-cotta of great beauty and

delicacy was made; this was used for cameo portraits and bas-reliefs. In 1776 the solid jasper ware was invented which attained its greatest perfection ten years later. Flaxman was engaged by Wedgwood and Bentley in 1775, and he continued to furnish them with drawings and models until he went to Rome in 1787. That same year Wedgwood obtained the celebrated Portland Vase to copy, the Duke of Portland loaning it to him for a year for the purpose. The business established by Josiah Wedgwood at Etruria is still being carried on by his great grand-sons, Godfrey Clement and Lawrence Wedgwood.

745. WEDGWOOD'S BUST OF WASHINGTON. Designed by Houdon. Mark on bottom "Wedgwood."

746. WEDGWOOD COMPOTE. Green glaze earthen ware, leaves in relief. Whieldon and Wedgwood period.

747. WEDGWOOD PORTRAIT MEDALLION. Dark blue and white jasper. Profile portrait of George Washington, with tie, wig and epaulettes. After a portrait by Joseph Wright, painted between 1783 and 1790. Mark "Wedgwood."

748. WEDGWOOD PLATE. Green and brown glaze earthen ware, form of shell with small shell legs. Mark on bottom, "Wedgwood." From Sir Garnett Woolsey's collection.

749. WEDGWOOD PLATE. Green and brown glaze earthenware, form of shell. Mark on bottom, "Wedgwood." From Sir Garnett Woolsey's collection.

750. SMALL WEDGWOOD PITCHER. Black Basalt or Egyptian ware. Mythological figures in relief, glazed inside.

751. SMALL WEDGWOOD PITCHER. Black Basalt or Egyptian ware. Mythological figures in relief, glazed inside.

752. WEDGWOOD TEA CUP, COFFEE CUP AND SAUCER. Three pieces in the set. Dark blue jasper. Mythological figures in white relief, date about 1790. Mark on bottom of each "Wedgwood," impressed. From the Parkman and Everett collection.

753. WEDGWOOD SYRUP JUG. Dark blue jasper. Bunch of grapes in white relief.

754. WEDGWOOD VASE. Red terra-cotta, conventional relief in black, date about 1792. From Sir Richard Tanga's collection, exhibited in Birmingham Museum in 1885. Mark on bottom "Wedgwood," impressed.

755. WEDGWOOD PITCHER. Light blue, mythological figures in white relief. Mark on bottom, "Wedgwood," impressed, also, "Doric," impressed. Date probably 1820.

756. WEDGWOOD INK STAND. Red terra-cotta unglazed, decorated with flowers in color. Mark on bottom, "Wedgwood," impressed.

757. WEDGWOOD GRANITE EWER. Festooned with gold and white with the face of Pan in relief. Made by Wedgwood and Bentley. Mark on bottom "Wedgwood and Bentley Eturia."

758. WEDGWOOD VASE. Large dark blue jasper with white handles, and with beautifully modeled grape vine in relief. Date about 1810 to 1815. Mark on bottom, "Wedgwood," impressed. Wedgwood and Byerley period.

759. WEDGWOOD VASE. Light blue jasper, mounted in ormolu by Boulton and Watts, Soho. Festoons of roses in white relief upon jasper. From the Gibson collection. Reproduction in Meteyards' "Wedgwood and his Works," made from this piece. Period 1785.

760. PAIR OF WEDGWOOD AGATE EWERS with white plinths decorated with gold in relief. Wedgwood and Bentley. Mark on bottom "Wedgwood and Bentley," impressed. From Bartlett collection.

761. WEDGWOOD BUST OF MERCURY. Black Basalt. Modeled by Flaxman. This piece was used to illustrate Meteyards, "Choicest examples of Wedgwood Art."

762. SQUARE WEDGWOOD DISH. Queen's ware. Red border, purple iris painted in center. Mark on bottom in red scribe. "Iris Sambacina, Elder, scented Iris."

763. WEDGWOOD PLATE. Queen's ware, conventional border of flowers in color and gold. Mark on bottom "Wedgwood," impressed.

764. WEDGWOOD CAMEO. Black Basalt, subject Benjamin Franklin.

765. FIVE WEDGWOOD CAMEOS. Black Basalt, Roman Emperors.

766. WEDGWOOD CAMEO. Black jasper and white relief. Head of Admiral Dempster, modeled by James Tassie. Mark on back, "Tassie," impressed.

767. WEDGWOOD PLAQUE. Blue jasper with white relief. Subject, "Victory writing on a shield." From Sunderland collection.

768. WEDGWOOD CAMEO. Blue and white jasper. Subject George Washington. Mark on back "Wedgwood."

NEALE.

1778 to 1790.

An Imitator of Wedgwood.

770. NEALE JUG. Gray border of grapes in white relief. Head of Pan on the lip, made after the manner of Wedgwood. Mark on back "68" on shield held by cherubs in white relief.

WM. ADAMS OF TUNSTALL.

William Adams established his manufactory at Tunstall about 1780. He was a favorite pupil of Wedgwood and while with him made some of the finest pieces of jasper. In 1786 the firm was Wm. Adams & Co. In 1802 the firm was William Adams alone. About 1840 it became known as William Adams & Son.

772. TWO LARGE ADAMS VASES. Blue jasper, conventional designs and mythological subjects in white relief. Made after the manner of Wedgwood.

LUSTRE.

English Lustre ware, sometimes called Gilty ware in the rural districts of England and Ireland. Lustre ware was manufactured at Brislington by R. Frank about 1770, at Etruria by Wedgwood 1780, in Staffordshire by Wilson in 1785, at Sunderland by Moore and Dickson about 1820, at Swansea and Leeds about 1800.

778. LEEDS LUSTRE PUZZLE JUG. Silver lustre, pierced design. Made at Leeds. From Crawford collection.

779. DOLTON LUSTRE PITCHER. Canary colored, covered with beautiful design in silver resist lustre. Made at Lambeth.

780. LUSTRE PITCHER. Copper lustre with turquoise blue band, children with flowers and a goat in colored relief.

781. LUSTRE PITCHER. Copper lustre, white band, decorated with conventional flowers in pink and green.

782. LUSTRE PITCHER. From Queen Anne tea set. Silver lustre, lined with silver lustre, fluted sides.

783. LUSTRE BOWL. Copper lustre, ornamented with pink roses set into the glaze. From Cooney collection.

784. LUSTRE BOWL. Copper lustre with granite band.

785. LUSTRE CUP, SAUCER AND BOWL. In set, silver lustre.

786. LUSTRE VASE. Lava and lustre decorated with lustre arbors and cream lava figures in relief. Mark on bottom "10" on shield in relief with the letters "F. S." impressed.

787. LEEDS LUSTRE MULBERRY JUG. Very beautiful purple lustre. Made at Leeds.

788. LEEDS LUSTRE SALT SHAKER. Purple lustre. Made at Leeds.

MISCELLANEOUS.

English China.

795. HEAVY PLATE. With design of shells in color. Mark on back, "C. H." on garter surrounding the word "shells."

796. OLD HALL PLATE. White printed ware conventional design on border. English farm scene in center. Mark on back "Old Hall," over the word "England," in scroll "E'ware Co. L," underneath "Farm," also diamond shaped mark with numbers and letters showing that the pattern was registered.

797. CUP AND SAUCER. White with deep pink, conventional flower design.

798. CUP AND SAUCER. Grayish white paste with black flower design.

799. LARGE PLATE. Pinkish white with armorial design painted in center.

800. THREE FLIP GLASSES. Early English glass.

801. BELLARMINE OR GRAYBEARD FLAGON. Brown earthenware. Whiskered face in relief on neck. These jugs were named as a result of a religious controversy, after Cardinal Bellarmine who lived 1542 to 1621. These vessels were in general use in the sixteenth and seventeenth centuries at public houses and inns to serve ale to customers. They are frequently alluded to in old plays, and in the writings of Ben Jonson, Cartwright, Bulwer and others.

EARLY AMERICAN WARE.

About 1850.

805. PITCHER. Brown glaze, stag hunt in relief with eagle under the lip. Handle, a hound. From collection of Judge Lemuel Shaw. Makers American Pottery Co., Jersey City, N. J.

806. BENNINGTON TEA POT. Brown glaze with four leaf clover in relief. From the Watrous collection.

807. BENNINGTON SOAP DISH. Brown glaze, leaf border in relief. From Mrs. Babbitt's collection.

808. BENNINGTON PICTURE FRAME. Brown, yellow and blue glaze. Conventional designs in relief.

809. SMALL BENNINGTON PITCHER. Barrel design with hoops. From Paige collection.

AMERICAN WARE.

810. TWO FINE OLD cracker and butter jars of Ohio make.

811. INK BOTTLE. Early example from the Ohio Pottery at East Liverpool.

812. INK STAND. Ohio ware.

813. INK STAND from Ohio Pottery, probably Cincinnati.

814. SMALL PLATE. Brown Pennsylvania slip ware. Crude design in yellow.

815. SMALL PLATE. Brown Pennsylvania slip ware. Crude design in yellow.

816. LARGE BOWL. Brown glaze, Pennsylvania slip ware, combed design in yellow.

817. LARGE BOWL. Brown slip ware, Pennsylvania, elaborately combed in yellow with splashes of green.

820. DRESDEN KNIVES AND FORKS. Gold tines and blades, porcelain handles with red and blue design.

821. TWO SILVER SPOONS. Made by the Father of Paul Revere in the middle of the eighteenth century. Rat tail pattern with engraved initials D. I. S. and mark P. R. in shield.

822. SILVER LADLE. Made by Paul Revere of Revolutionary fame, who in times of peace was a silversmith, and signed by him. The ladle bears the monogram of Susan Shaw Parkman, whose father and Paul Revere were close friends.

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CATALOGUE

THE DELLA ROBBIAS.

Luca della Robbia, born on the very threshold of the fifteenth century, embodies in his work that spirit which was the outgrowth of the time. A spirit withdrawn, reserved and contemplative, forming the link between the perfect classic line of the sculpture of Greece, and that later abandon of the sixteenth century, which came to full and perfect fruition in the works of Michael Angelo.

Luca della Robbia was a sculptor in marble and stone, mediums of expression difficult to obtain and harder to pay for, for sculptors in that day not only made the model in clay but were the actual artisans of the chisel and hammer. He loved the more plastic substance of clay and worked out many things with love which never found their permanent form in stone and so he dreamed and dreamed and wrought exquisite things with his hands longing for some method of making them permanent. He had read in old manuscripts recipes for glazing pottery, "mixtures of tin, litharge, antimony and other minerals fully prepared by the action of fire, in a furnace made for the purpose." With these he experimented until he brought his own beautiful method to perfection and the clay of reality attained the permanence of his ideals. He used blue and white as the basis for all of his work, the colors of the Virgin, as Vasari expressed it, introducing, however, delicate greens, yellows and violets, but always with a reserve which kept the works of the della Robbias from the flamboyant excesses of their imitators.

Luca della Robbia never worked for mere prettiness of effect but his ideals aimed at truth, fineness and delicacy thereby attaining a loveliness far beyond mere beauty. The most famous piece of his work is the relief of the Singing Children, made for the Cathedral of Santa Maria del Fiore but which is now in the Opera del Duomo in Florence.

Walter Pater says of della Robbia, "I suppose nothing brings the real air of a Tuscan town so vividly to mind as those pieces of pale blue and white earthenware, by which he is best known, like fragments of the milky sky itself, fallen into the cool streets and breaking into the darkened churches."

Luca instructed his nephew Andrea della Robbia in his art, teaching him both the carving of stone and the moulding, glazing and firing of clay. And in this latter especially Andrea

was an apt pupil, carrying on the work for years after his master had died. His favorite motif was the cherub's head, and with it he created many works of dignity and seriousness.

400. TERRA COTTA SUPPORT. By Andrea della Robbia. In colors with a cherub in relief. Exhibited for many years in the museum at Hamburg, Germany, whence it was acquired by the Toledo Museum of Art. Dr. Justus Brinckmann is authority for its attribution to Andrea della Robbia.

RHODIAN.

Rhodian ware was manufactured by oriental potters in the Island of Rhodes. The finest specimens date from the sixteenth and first half of the seventeenth centuries. Its chief characteristic is the use of a fine red pigment, brilliant blue and green.

401. RHODIAN PLATEAU. Blue and ochre decorations. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

402. RHODIAN PLATEAU. On standard. Green, blue and ochre. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

403. RHODIAN PLATE. Blue, green and red. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

PERSIA.

Persian faience is distinguished by the great brilliancy of its enameled colors which are a deep lapis-lazuli blue, turquoise, enameled green, dark orange, red and black.

406. PERSIAN PLAQUE. Blue Persian pattern. Seventeenth century. From the artist Fortuny's studio at Tangier.

407. PERSIAN TILE. Polychrome with figures in relief. Seventeenth century. From Fortuny's studio.

HISPANO-MORESQUE.

This pottery was made in Spain in the fifteenth century. The beautiful metallic lustres were undoubtedly the models of the English lustre ware.

410. HISPANO-MORESQUE PLATEAU. Copper lustre with turquoise blue bands. The lustre applied in crude and effective design. From Jewett collection.

411. HISPANO-MORESQUE PLATEAU. Copper lustre with turquoise blue bands. From Jewett collection.

412. HISPANO-MORESQUE BOWL. On teak wood stand, copper lustre on yellow ground. From Jewett collection.

413. HISPANO-MORESQUE PLATEAU. Copper lustre on cream ground. Moorish design. From Jewett collection.

414. DEEP HISPANO-MORESQUE PLATEAU. Copper lustre and blue on cream ground. From Jewett Collection

ITALY.

CAPO-DI-MONTE.

This manufactory was founded in 1736 by Charles III. The king himself took great interest in it. On obtaining the crown of Spain, he took with him twenty-two persons to form his establishment at Madrid.

418. CAPO-DI-MONTE TEA SERVICE. Tea pot, creamer, pitcher, sugar bowl, two cups and saucers and tray. White soft paste with classic figures in relief. Undecorated. About 1759. Mark on bottom a crown with the letter "N" underneath in blue. From Prince Demidoff's collection.

419. GENOESE MAJOLICA PLATEAU. Light and dark blue, scattered conventional border. Child's figure in the center. Mark on back a beacon light in blue. Early 18th century.

420. MAJOLICA PLATEAU. Made at Pesaro about 1500. Polychrome, dark blue ground, yellow line border, with figure in yellow. Background decorated with green and ochre leaves in Persian style. "La Madalena Bella" on a scroll.

421. MAJOLICA PLATEAU. Polychrome, border of conventionalized nude figures. Bust of Mars in center. Mark on back a rooster in outline with large "F" in blue.

422. TWO ITALIAN BRASS Candle holders.

423. MAJOLICA PLATEAU. Made at Urbino in 1542 by Guido Merliner. Polychrome, yellow line border, beautifully decorated. Venus equipping Cupid. Mark on back monogram "G. M." in blue.

424. MAJOLICA EWER. Polychrome, neck a grotesque, mythological scene painted upon the body.

425. LARGE VENETIAN VASE. On carved teak wood stand. Dark blue body and elaborately decorated after the Sevres idea. From the collection of King Ludwig of Bavaria.

FRANCE.

427. FRENCH PLATE. Made by Coquerel and Legros, black transfer with bust of Napoleon.

430. PAIR OF MARSEILLES CANDLE STICKS. Polychrome, with boy and girl in natural colors for bases. Mark on bottom "R" with a dot over it in blue.

431. FRENCH MAJOLICA PLATEAU. Polychrome, blue border decorated with grotesque figures, armorial design in center. Mark on back "Gien" on scroll under three tessellated towers.

432. FRENCH PLATE. Made by Coquerel and Legros, black transfer with bust of Josephine. Mark on back, "Creil," impressed.

433. FRENCH PLATE. Pierced border with decoration of small sprigs of roses.

ST. CLEMENT.

434. TWO ST. CLEMENT CANDLE HOLDERS. Polychrome in form of lions rampant, about 1800. These once belonged to Empress Eugenie of France, and were given by her to Dr. Evans, the American who aided her in her flight from Paris.

435. ST. CLEMENT HELMET PITCHER. Blue and white with landscape medallion. Mark on bottom "St. Clement-Galle-Nancy," in blue.

AUSTRIA.

440. ROYAL VIENNA URN-SHAPED VASE. Painted by A. Heinrich, subject of one panel, "Psyche unter den hirschen," other panel, "Genius." Handles of ram's heads in gold, body of urn rich maroon. Gift of a friend of the museum.

441. COMPANION PIECE TO ABOVE. Subject of one panel "Adriadne;" other panel, "Menschen ver folgt hier." Gift of a friend of the museum.

442. TWO VIENNESE PLATES. White basket pattern in relief, decorated with sprigs of flowers. Mark on back a beehive.

FRANKENTHAL.

One of the finest potteries of Germany was established in Frankenthal a town not far from Mannheim in 1755 by Paul

Antoine Hannong. The Elector Palantine, Carl Theodor, bought these works in 1861 and employed the foremost artists and most skillful potters until 1778 when he became Elector-Ducal of Bavaria. The factory, however, continued until 1800.

445. FRANKENTHAL CUP AND SAUCER. Elaborately decorated in gold bands and conventional leaves with blue and yellow flowers, the cup lined with gold. Made in the period of Carl Theodor 1765.

DELFTWARE.

All Delftware is not as is popularly supposed made at Delft, nor yet is all pottery which is decorated in blue and white properly called Delftware, and all Delft is not blue and white. The term Delft is applied generically to a class of ware made of coarse pottery yellow or brownish in color and covered with a coating of enamel. The first Delft potter whose name and date of work is positively known, was Herman Pietersz, who established a pottery in Delft about 1580. He was the first member of the Guild of St. Luke, an organization which governed the manufacture and sale of pottery. The Dutch East India Company, established in 1602, brought Chinese porcelain into Holland and the Dutch at once began to imitate it. As much of the Chinese porcelain was decorated in blue, they used blue also, copying and adapting even the Chinese designs. Toward the end of the seventeenth century porcelain from Japan was brought into the Netherlands, and in this, other colors than blue were used; these also were copied with great skill. The influence of Luca Della Robbia with his simple coloring was also felt, and it was not until the end of the seventeenth century that any great elaboration of decoration was attempted. Delftware is made not only in the Netherlands, but in England and in France. The true Delft or fayence of yellow bisquit stanniferous enamel was not known until the seventeenth century.

448. DELFT PLATEAU. Blue and white, peacock pattern, yellow line border. Mark on back crudely drawn "K."

449. DELFT PLATEAU. Blue and white, peacock pattern, yellow line border. Mark on back crudely drawn "K."

450. DELFT PLATEAU. Polychrome, yellow, blue, red and green, conventional border, with flowers in center.

451. DELFT PLATEAU. Polychrome, yellow, blue, red and green, conventional border, with flowers in center.

452. DEEP CHanneled DELFT DISH. Blue and white, conventional border, Chinese tower in center.

453. DEEP SCALLOPED DELFT DISH. Blue and white flowing Chinese design.

454. DEEP DELFT DISH. Blue and white, entirely covered with a beautiful conventional pattern.

455. DEEP DELFT PLATE. Blue and white with yellow line on the border.

456. DELFT PLATE. Polychrome, conventional design, blue, yellow and green. Mark on back "M.N."

457. DELFT PLATE. Peacock pattern, blue and white, mark on back "P.P.L."

458. DELFT PLATE. Polychrome, conventional pattern. Subject flowers and gate.

459. DELFT PLATE. English Delftware, made in Bristol. Polychrome. Parrot in center.

460. DEEP DELFT PLATE. Blue and white with Chinese decorations in which the figure is called a "Tall Eliza."

461. DELFT DISH. Dark blue design on light blue ground, twisted handles.

462. DELFT PLATE. Light blue, leaping rabbit in center.

463. TALL DELFT VASE. Pale blue ground with purplish blue Chinese design, silver top.

464. LARGE DELFT VASE with cover. Blue and white, grayish back-ground with Chinese scene in grayish blue.

465. DELFT JAR. Polychrome, covered with scrolls, design in blue and yellow with a heron standing at the bottom. Mark on bottom a crown with the initials "L. and C.," probably made at the Metal Pot 1639 by Lambertus and Cleffius.

466. DELFT JAR. Polychrome, covered with scrolls, designs in blue and yellow with a heron standing at the bottom.

467. DELFT JAR. Polychrome, covered with conventional flower and leaf design in green, yellow and blue.

468. TALL OCTAGONAL DELFT JAR. With silver top, decorated in blue flowers. Mark on bottom an elaborate "B" with the number "58" in blue.

469. SMALL DELFT VASE. Blue on white. Design, pots of flowers.

470. DELFT TANKARD. Blue and white with pewter top and covered with a fine design of birds and flowers.

471. DELFT TANKARD. Blue and white, pewter top on which the initials "M.J.S." are inscribed. Mark on bottom in blue "Goggingen."

472. DELFT TANKARD. Blue and white with pewter top, braided handle, decorated with fine blue flowers and gray blue ground. Mark on bottom "N.I."

473. DELFT VASE. Blue and white conventional design. Mark on bottom two lines in blue.

474. DELFT VASE. Blue and white, conventional design. Peacocks and flowers. Mark on bottom two lines in yellow.

475. DELFT BEAKER. Polychrome, green, yellow and blue. Conventional design with medallions of flowers.

476. DELFT VASE. Conventional design with medallions of flowers in green, yellow and blue.

477. DELFT VASE. Conventional design with medallions of flowers in green, yellow and blue.

478. DELFT ROSE JAR. Blue and white with brass top.

479. DELFT BOX. Blue and white with cover. The knob capped with spiral of silver. Mark on bottom two swords crossed.

480. DELFT BOWL. Blue and white, conventional decoration on outside. AD. 1681 on inside of bowl.

481. DELFT BOWL. Polychrome, blue and white with pink strawberries, period 1700.

482. DELFT COW. Polychrome.

483. DELFT HORSE. Polychrome, made at the pottery of the Three Porcelain Bottles. Modeled by Adrian Pynacker in 1690. Mark on back "A.K.P." interlaced.

484. LARGE DELFT TOBACCO JAR. Blue and white with East Indian decorations. Made at the pottery of the Three Bells by Simon Mesch in 1671. Mark on bottom, three bells.

485. LARGE DELFT TOBACCO JAR. Blue and white with East Indian decorations. Made at the pottery of the Three Bells by Simon Mesch in 1671. Mark on bottom, three bells.

486. DELFT VASE. Blue and white French Delft. Made by James Tortat at Blois. Mark on bottom a crown over a shield, figure 7 at either side underneath which appear the words "J. Tortat Blois."

487. TWO DELFT TILES. Blue and white.

488. DELFT PLATE. Pink line border and flowers. Design in red and green. From James Gordon Bennett collection.

PEWTER.

500. DEEP DUTCH PEWTER DISH, with handles. Elaborately carved. Inscription in Dutch on border as follows: "God be with you in both sorrow and joy, God be with us all, refuse us nothing." Opposite is engraved the name Heinrich Bese, 1802.

501. PLATE. Plain pewter, bearing initials "F.P." From the collection of Prof. Parkman.

502. PLATE. Plain pewter, bearing initials "F.P." From the collection of Prof. Parkman.

503. PLATE. Plain pewter, bearing the initials "F.P." From the collection of Prof. Parkman.

504. INCISED PEWTER PLATTER with the initials "A.M.I." and "H.G.I." From the collection of Prof. Parkman.

ENGLAND.

STAFFORDSHIRE.

In the county of Staffordshire, in England, lie a number of villages known as The Potteries. It was from these towns of Stoke-on-Trent, Hanley, Cobridge, Etruria, Burslem, Fenton, Tunstall, Longport, Shelton and Land End that the homes of the United Kingdom were first supplied with beautiful and utilitarian table wares.

Enoch Wood, "the Father of Potteries," went into business in 1748. He made the beautiful blue and white ware with which Americans are so familiar, as much of it was sent to this country, delicately complimenting our recent independence, by its American scenes.

WOOD AND CALDWELL. STAFFORDSHIRE.

1790 to 1792.

510. WOOD AND CALDWELL PITCHER. Light blue band, with border of grape leaves in relief. Motive of design, children and cherubs driving chariots in white relief. From the collection of Mrs. Hall.

511. WOOD AND CALDWELL PITCHER. White with copper lustre bands. Grape leaves in relief on border. Prin-

cipal medallions the same as those used on former pitcher; children and cherubs driving chariots. A large eagle under the lip of the pitcher.

ENOCH WOOD AND SONS. STAFFORDSHIRE.

1818 to 1846.

516. ENOCH WOOD AND SONS SOUP PLATE. Dark blue printed ware. Border of grape leaves and flowers. Design, view of the Chateau-de-Coucy.

517. ENOCH WOOD AND SONS PLATE. Green and red printed ware. Border in red, festoons of flowers and medallions. Design in green. Chapel on a lake with mountains. Called Celtic China.

518. ENOCH WOOD AND SONS PLATTER. Willow pattern, blue and white printed ware. Mark on back "Enoch Wood" and "E. W. & S. Co." impressed.

519. ENOCH WOOD AND SONS PLATE. Red printed ware, border scrolls enclosing medallions and grapes. Design hunting scene. Hunters mounted, pursuing ostriches with bows and arrows. Mark on back "Belzoni" on a grape decorated scroll, also the letters "E. W. & S. Co." Celtic China.

520. ENOCH WOOD AND SONS SMALL PLATE. Green and red printed ware. Border in green, stipple design, bridge over a stream, castle and hills in the distance. From the suspension bridges series. Celtic China.

521. ENOCH WOOD AND SONS SMALL PLATE. Red printed ware. Border of flowers and fruit and scrolls. Design Washington Monument. Mark on back "Washington" on pedestal of urn, also the letters "E. W. & S." Celtic China.

522. ENOCH WOOD AND SONS PLATE. Green printed ware. Border of flowers and scroll. Design, the Acropolis, with figures in the foreground. Mark on back, "The Acropolis" upon the head of a column. Celtic China.

523. ENOCH WOOD AND SONS PLATE. Green printed ware. Borders of flowers and scroll. Design, the Acropolis. A different view from the former. Mark on back "Acropolis," on the head of a column. Celtic China.

ANDREW STEVENSON. STAFFORDSHIRE.

Stevenson worked at Cobridge in the early part of the nineteenth century.

528. STEVENSON PLATE. Dark blue printed ware. Border, trees, foliage, views and flowers encircling the design of a Chinese scene with a pagoda and figures in the foreground. Mark on back, "Palestine R. Stevenson" in a scroll. From the collection of Mrs. Watrous.

RALPH AND JAMES CLEWS. STAFFORDSHIRE.

1818 to 1834.

531. CLEWS TEA POT, CREAMER AND SUGAR BOWL. Blue printed ware, design roses and forget-me-nots.

532. CLEWS BOWL. Elaborate border of roses, poppies and passion flowers. Design on inside of bowl, ruin of an abbey. From Hamilton Palace collection, England.

533. CLEWS PLATE. Dark blue printed ware. Border design of roses and forget-me-nots. View, the landing of Lafayette at Castle Garden, New York, August 16, 1824. Mark on back impressed, "Warranted Clews, Staffordshire."

534. CLEWS PLATE. Blue printed ware. Border of roses and other flowers in festoons. Scroll enclosing design of shooting scene.

535. CLEWS PLATTER. With strainer. Border of roses, poppies and passion flowers with medallions of English pastoral scenes and country homes. Design, castle with tessellated towers, cows and figures in foreground.

JOSEPH STUBBS. STAFFORDSHIRE.

1790 to 1829 or 1830.

538. STUBBS SOUP PLATE. Dark blue printed ware. Border of scrolls, fruit and flowers enclosing design of shells. Mark on back "Stubbs and Kent, Longport."

539. STUBBS PLATE. Dark blue printed ware. Border of scrolls, fruit and flowers enclosing design of shells. Mark on back "Stubbs and Kent, Longport."

W. RIDGWAY. STAFFORDSHIRE.

1843.

541. RIDGWAY PLATE. Black transfer, border white. Design, Hudson River from Ruggles' house, Newburg. Mark on back, eagle with shield on tablet giving name of design with letters "W. R." underneath printed in black, also impressed animals with shield bearing this inscription, "Opaque granite china W. R. & Co."

542. RIDGWAY GRAVY BOWL. Black transfer upon white. Subject, scenes on Hudson River. Mark on bottom impressed animals with shield bearing this inscription, "Opaque granite china W. R. & Co."

543. RIDGWAY DEEP DISH WITH COVER. Blue medallions of flowers and English scenes. Design an English church with figures.

J. & W. RIDGWAY. STAFFORDSHIRE.

545. RIDGWAY DEEP DISH. Blue printed ware. Flower border, Mount Vernon, Washington. Mark on back, "Mount Vernon Washington, J. & W. Ridgway."

WM. ADAMS & SONS. STAFFORDSHIRE.

548. ADAMS PLATE. Blue printed ware, border of scrolls and flowers. Design Gracefield, a country place in Ireland. Mark on back "Gracefield, Queens County, Ireland" in blue scroll, and "Adams warranted Staffordshire" impressed.

549. ADAMS PLATE. Blue printed ware. Border of trees, foliage and flowers enclosing the subject, "Villa in Regents Park, London." Mark on back, eagle and scroll in blue with name of design and "Adams warranted Staffordshire," impressed.

550. ADAMS PLATE. Blue printed ware. Border of trees, foliage and flowers enclosing the subject "Villa in Regents Park, London." Mark on back, eagle and scroll in blue with name of design and "Adams warranted Staffordshire," impressed.

551. ADAMS PLATE. Dark blue printed ware. Border of flowers, ribbons and bells. Row of jewels surrounding design of Cupid crowning a maid. Mark on back "Adams warranted Staffordshire," impressed.

J. & R. RILEY. STAFFORDSHIRE.

Early Part of Nineteenth Century.

555. RILEY PLATE. Blue printed ware. Border of scrolls, flowers and geometrical design. Subject, Taymouth Castle. Mark on back, tea leaves and scroll containing inscription "Taymouth Castle, Perthshire, Riley."

R. HALL. STAFFORDSHIRE.

Early Part of the Nineteenth Century.

558. HALL PLATE. Blue printed ware. Elaborate floral border with scroll enclosing small design of Paine Hill Surrey. Mark on back in blue "R. Halls' select views, Paine Hill Surrey, stone china."

559. HALL PLATE. Blue printed ware. Elaborate floral border with scroll enclosing small design of Paine Hill Surrey. Mark on back in blue "R. Halls' select views, Paine Hill, Surrey, stone china."

G. PHILLIPS. STAFFORDSHIRE.

561. PHILLIPS PLATE. Blue printed ware. Border, urns of flowers and fruit with scrolls enclosing medallions of Indian scenes. Taken from travels in Mesopotamia, 1828. Design, wild animals. Mark on back, "I. Hall, Quadrupeds."

THOMAS MAYER. STAFFORDSHIRE.

1829.

563. MAYER TEA POT. Yellow earthenware with impressed geometrical design decorated with pastoral figures and flowers in white relief.

JOHN DAVENPORT. STAFFORDSHIRE.

1793 to 1830.

565. DAVENPORT CUP AND SAUCER. White with design in black transfer. Subject on cup, King Oscar of Sweden. Subject on saucer, Josephine Beaubarnais who was married to Oscar 1823. Mark on back anchor with "Davenport," on scroll in red.

566. DAVENPORT PLATE. Blue border of scrolls and flowers. Subject, mill and water falls. Mark on back, "Davenport," in scroll, impressed.

567. DAVENPORT SOUP PLATE. Dark blue printed ware. Very rich floral border. Subject, Swiss chalet, figures with Alpen stocks in foreground. Mark on back "Davenport" and an anchor impressed.

568. DAVENPORT GRAVY POT. Blue, green and black transfer. Design castle by lake, sailboat in foreground. Mark on bottom "Davenport," in blue and "Davenport" over an anchor impressed.

ROGERS. STAFFORDSHIRE.

1810 to 1840.

570. ROGERS PLATTER. Blue printed ware. Border design of flowers. Subject, a village on a stream, close by a bridge. Horse and colt in foreground. Mark on back "Rogers" impressed and printed in blue, an eagle with shield and stars bearing the inscription, "E. Pluribus Unum" on a scroll.

571. ROGERS PLATTER. With depression for gravy. Blue and white ware. Subject, Boston State House with John Hancock's cows grazing in the Common.

MEAKIN. STAFFORDSHIRE.

575. MILLENNIUM PLATE. Printed in lavender. Subject, the millennium. Large eye at top of plate on border with Bible opened at Isaiah, Chapter 11, verse 6. Sheaves of wheat, flowers and fruit complete the border, enclosing the subject the Christ Child leading wild animals. Inscription above, "Peace on Earth" and below "Give us this day our daily bread." Mark on back "Millennium." in scroll, printed in lavender.

STAFFORDSHIRE. MAKERS UNKNOWN.

Early Nineteenth Century.

576. STAFFORDSHIRE COFFEE POT. Blue printed ware, decorated with bee-hive.

577. STAFFORDSHIRE STANDARD FOR WATCH. Polychrome marbled pillars holding a figure of a lion, underneath which is the frame for the watch in green and red and blue. Groups of figures in natural colors decorate the back.

578. SIX STAFFORDSHIRE FLOWER HOLDERS. Polychrome. One pair of leopards, one pair of tigers and one pair of elephants.

579. STAFFORDSHIRE PITCHER. Red and green transfer. Border, flowers and medallions in green. Design, Venetian scene with gondola.

580. STAFFORDSHIRE PITCHER. White with light blue band. Design, bunches of flowers in white relief.

581. STAFFORDSHIRE SOUP TUREEN. Blue and white printed ware, willow pattern.

582. STAFFORDSHIRE PLATTER. Dark blue printed ware. Border of flowers and fruit. Subject, castle and mountains with sheep herder in foreground.

583. STAFFORDSHIRE PLATTER. With receptacle for gravy. Border of flowers in scroll. Central design, fruit and berries.

584. STAFFORDSHIRE PUNCH BOWL. Polychrome printed ware. Chinese design.

585. STAFFORDSHIRE LADLE. Polychrome printed ware, Chinese design to match the above.

586. STAFFORDSHIRE CUP PLATE. Blue printed ware. Design, border of trees and foliage enclosing central design of country place. Two figures in the foreground. Mark on back "Nottinghamshire," in blue on scroll.

587. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of flowers and scrolls, surrounding medallions of English country houses. Central design of game.

588. STAFFORDSHIRE SAUCER. Blue printed ware, stipple back ground with flowers.

589. STAFFORDSHIRE PLATE. Blue printed ware. Border of grapes and grasses. Subject castle and bridge.

590. STAFFORDSHIRE SMALL PLATE. Printed ware. Border of flowers in blue, central design, conventionalized flowers in red, yellow and green. Mark on back, "Lady of the Lake" on a scroll printed in blue.

591. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of flowers. Subject peasants under a tree in a storm. Mark on back "Shelter'd peasants," printed upon the branch of a tree in blue.

592. STAFFORDSHIRE PLATE. Black transfer, border of flowers and birds. Subject, Hudson River scene. Mark on back "Picturesque views near Fishkill, Hudson River," printed on rock surrounded with landscape in black transfer.

593. STAFFORDSHIRE DISH. Blue and white printed ware.

594. STAFFORDSHIRE SOUP PLATE. Polychrome printed ware, flowers in red, yellow and blue.

595. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of leaves and flowers central design, fruit.

596. STAFFORDSHIRE PLATE. Salt glaze, pierced with raised scroll and geometrical design.

ROCKINGHAM-BRAMELD.

At Swinton, upon the estate of Charles, Marquis of Rockingham, a pottery was established in the year 1745. Tea and coffee pots of a dark brown glaze and lined with white were manufactured there and became known as Rockingham ware. In 1807 the pottery passed into the hands of the Bramelds.

620. BRAMELD PLATTER. With receptacle for gravy, in blue printed ware. Border design of flowers. Subject, Castle Rochefort. Mark on back "Brameld," impressed, and "Castle Rochefort south of France" in green.

621. BRAMELD PLATE. White and gold with colors. Border, narrow gold band; design, spray of flowers printed by Collinson. Mark on back "Brameld," impressed, and "Tetradlea thymifolia" in gold.

622. SMALL BRAMELD PLATE. White and gold with leaf design embossed on border and outlined in gold. Mark on back a griffin, the crest of the Rockingham family printed in red. Underneath in script "Rockingham Works, Brameld manufacturer to the King." This mark was adopted about 1823.

623. SMALL BRAMELD PLATE. Dark blue with red and yellow poppy design.

THE LEEDS POTTERY.

This pottery was established in 1760. Its first production was a black ware, but very soon the cream and white ware for which Leeds is famous, was made. The paste is very light and frail, much of the ware is decorated, but a great deal of it is undecorated and unmarked. The lustre ware of Leeds is perhaps the rarest of all.

630. LEEDS PLATE. Polychrome, raised scroll border in red, subject the Crucifixion, decorated by Bates & Walker, Burslem in 1870.

631. LEEDS PUZZLE JUG. White paste pierced, and with the following inscription: "Gentlemen, come try your skill, I'll mould you sixpence if you will. You cannot drink unless you spill." Mark on bottom "Leeds pottery" impressed.

632. LARGE LEEDS BOWL. Delicate vine pattern in blue, green and orange. From Birmingham museum collection.

633. LEEDS FRUIT DISH. White paste pierced. This dish has been cut out and modeled in the paste, not cast in a mold.

- 634.** LEEDS SMALL DISH. White paste pierced.
- 636.** LEEDS DISH FOR CHESTNUTS. White paste pierced.
- 637.** LEEDS CUP. White paste undecorated, with exquisite twisted handles.
- 638.** LEEDS TEA-POT AND CREAMER. Black ware highly embossed with conventional patterns, made in 1800. From Hamilton Palace collection.
- 639.** LEEDS CHILD'S CUP AND SAUCER. Decorated with borders of yellow flowers.

BRISTOL.

Pottery and Porcelain were made for two centuries in Bristol. There are records of several specimens made as early as 1703. The paste is not fine, but is often covered with tiny fire cracks, the glaze also is marred by bubbles and pin-holes. Two qualities of ware were made at Bristol, one of the fine porcelain, and another called cottage china.

645. BRISTOL TEA-POT, Cottage ware, white with green and red design of tea leaves. From the Hamilton Palace collection.

646. BRISTOL PLATE. Border design, green and gold festoons. Center roses and forget-me-nots. Mark on back "B" with the number "3" underneath it in gold.

647. SMALL BRISTOL PITCHER. Cream colored ware, decorated with tiny sprays of roses. From Paige collection.

648. BRISTOL TEA-POT, with purple lustre bands known as the "Dolly Madison." From Sunderland collection.

649. BRISTOL SUGAR BOWL. Blue conventional decorations on white ground. Mark on bottom a cross in blue. From Wm. E. Gladstone collection.

650. BRISTOL BOWL WITH COVER. Border around and on top of bowl, blue flower design upon white. Sides of the bowl decorated with two lion heads in relief. From collection of Wm. E. Gladstone.

651. BRISTOL TEA-POT. Black transfer with purple lustre border.

652. BRISTOL PLATE. Cream ware decorated with purple lustre bands. Design in black transfer. Charity.

CASTLEFORD.

This pottery was established about 1790 by David Dunderdale and continued until 1820, after which time part of the works were run by some of the former workmen. Castleford ware is translucent if held to the light and is usually ornamented with groups of classical figures in relief. Very few pieces are marked, but when they are it is with the letters "D. D. & Co., Castleford."

657. CASTLEFORD TEA-POT. With curious sliding cover. Gray unglazed ware decorated in blue with figure designs and flowers in relief. Mark on bottom small circle impressed.

658. CASTLEFORD SUGAR BOWL. Gray unglazed ware decorated in blue with figure designs and flowers in relief. Mark on bottom "36" impressed.

659. CASTLEFORD SUGAR BOWL. Green line decoration with medallion of Liberty and the Arms of the United States in relief. Presented by Mrs. W. H. Scott.

COALPORT.

These works were established in Colebrook Dale, Shropshire by John Rose. When he removed his manufactory from Jackfield in 1799, he purchased the Caughley Works which were removed to Coalport in 1814; he then purchased both the Swansea and Nantgarw manufactories. Billingsley and Walker who were the proprietors of Nantgarw were both engaged to work at Coalport; this manufactory has occasioned some confusion, as the marks of other potteries were often counterfeited upon Coalport wares.

660. COALPORT PLATE. Deep pink border with gold bands, center design roses.

661. COALPORT PLATTER. Deep blue border with gold scrolls, English landscape in the center.

CHELSEA.

Chelsea, which is now a part of the great city of London, was at the height of its fame as a pottery town from 1750 to 1765. The body of Chelsea ware is very uneven. Most pieces of Chelsea have the stilt marks which separated the pieces in the kiln. The earliest specimens are blue and white. From 1760 to 1763 colored grounds were used. Claret color, Mazarine blue, apple green and crimson; then came copies of oriental patterns after which the charming little groups of figures

copied from the style of Sevres and Dresden were made, from the perfection of which has arisen the term "As dainty as Chelsea china." The Chelsea works were sold in 1770 to Mr. Duesbury, one of the original firm of the Derby Works.

665. CHELSEA PLATE. Early example. Border of green and brown scroll. Central design tiger lilies and violets. Mark on back a small anchor in red.

666. CHELSEA PLATE. Cottage ware. White with mauve designs in relief.

667. SMALL CHELSEA PLATE. Cottage ware. White with mauve designs in relief.

668. CHELSEA BOWL. Cottage ware. White with mauve designs in relief.

DERBY.

The works at Derby were established in 1756. The finest work was made after the absorption of the Chelsea potteries from 1770 to 1775 known as the Chelsea-Derby period. The Crown-Derby period was from 1785 to 1796. The most celebrated flower painter of this time. Billingsley, worked at this factory for twenty years. The last period of Derby was from 1815 to 1848, called Bloor-Derby, Bloor having purchased the works from the son of Mr. Duesbury.

670. TWO SMALL CROWN DERBY FIGURES. Boy and girl in colors. Mark on bottom a crown, crossed swords, six dots and a "D." This mark was used in 1803 by W. Duesbury.

671. SMALL SQUARE CROWN DERBY PLATTER. Dark blue and white with flowers on border. Center design bunch of roses. Mark on back, crown in gold with "D" in red, also the number "140" in red. This mark was used by W. Duesbury about 1810. The number refers to the pattern.

672. CROWN DERBY PLATTER. Scroll border and center design of flowers in red, blue and gold. Mark on back, crown, crossed swords, six dots and the letter "D" with the number "19" underneath in red. This mark was used by W. Duesbury about 1810. The number refers to the pattern.

673. CROWN DERBY BOWL. With conventional design of dark blue, red, green and gold. Mark on bottom, green crossed swords, six dots and the letter "D." Mark used by W. Duesbury in 1803.

674. CROWN DERBY PLATE. Conventional border in brown, subject in center classic landscape from the Italian series.

675. DERBY PLATE. Gold and blue, conventional border. Bloor-Derby period. Mark on back "Bloor-Derby" in circle around a crown. This mark was used about 1830 on first-class pieces.

SPODE.

This china was manufactured at Stoke-upon-Trent by Josiah Spode who established his factory in 1770. Spode shared with Wedgwood the good fortune to have been an apprentice of Thomas Whieldon. William Copeland became a partner of Spode in 1779 and this is one of the few factories to continue to the present date. It is now carried on by descendants of Copeland. All of the elder Josiah Spodes' work is marked and the porcelain manufactured between 1770 and 1790 is the most valuable.

678. SPODE CHOP PLATE. Conventional border and center design of grayish green with red, blue and pink flowers, about 1790. Mark on back "Spode" in gray-green with "3950" in red underneath.

679. SMALL SPODE PLATTER. Uneven shape. Border and central design maroon and gold. Mark on back in old English letters "Spodes Imperial" in blue with the number "4290" in red.

680. SPODE PLATE, covered with conventional flowers in deep blue and red and pink. Mark on back "Spode," impressed with an "O" in red.

681. SPODE CUP AND SAUCER. Lace border in gold. From the Jewett collection. Mark on back "W. H. Spode," in red with the number "471."

682. SPODE CUP AND SAUCER. Green and blue tea leaves. Period 1795. Presented by Miss Ella Bell of Chicago.

LOWESTOFT.

The original proprietor of the Lowestoft works was a Mr. Hewlin Luson. Robert Browne who bought the works from him died in 1771 and was succeeded by his son Robert Browne. Only the earliest pieces of blue and white Lowestoft bear any mark at all. The manufactory ceased in 1803. The earliest china was a soft paste porcelain, very fine, and with a clear white glaze, painted in colors, sometimes with Chinese patterns, sometimes with views of Lowestoft or with roses and festoons. About 1777 hard paste was introduced at Lowestoft. It was of a thick substance but finely glazed with every variety of dec-

oration. The twisted handle is characteristic of the hard porcelain. Among the exquisite floral designs the rose predominates, it being the favorite decoration of a Lowestoft artist named Rose. The mystery surrounding the Lowestoft manufactory has given rise to many stories concerning the authenticity of this ware, some of it having been ascribed to Chinese origin. Chaffers in his book on Pottery and Porcelain says: "There is such a peculiarity in the form and quality of the Lowestoft porcelain that we are surprised any one at all conversant with or accustomed to see collections of china, could ever mistake it for Oriental. We are now speaking of the body only, of course the decoration is still more conclusive. The question about hard paste porcelain having been made at Lowestoft is placed beyond dispute upon the best authority; it was introduced about 1777; the soft paste porcelain probably ten or more years earlier." Some other authorities, however, do not agree with Chaffers.

685. LOWESTOFT TEA POT with twisted handle. Delicate border and decoration in red, tiny bunches of flowers on each side.

686. LOWESTOFT CUP. Border dark blue and gold. Tiny flowers sprinkled over the surface surrounding a coat of arms with this inscription, "Ut Migraturus Habita." Mark on bottom a square divided by lines into three parts, tulips on one side with the letter "W" on the other in red.

687. SMALL COVERED VASE OF LOWESTOFT. Pink border sprinkled with flowers. Mark on bottom a square divided by lines in three parts with the letter "S" with a mark through it on one side, a tulip beside it, and the small letter "e" over it.

688. TWO LOWESTOFT CUPS AND SAUCERS. Pink bands and sprigs of flowers. From James Gordon Bennett collection.

689. TWO VERY SMALL LOWESTOFT CUPS AND SAUCERS. Reddish brown decorations.

691. SMALL SYRUP JUG. Elaborately embossed in white after a Chinese pattern but with floral decorations in style of Lowestoft.

MASON'S IRONSTONE CHINA.

At Lane Delph, in Staffordshire, was established in 1797, a pottery by Miles Mason, whose name may be found on specimens of early wares. It was his son, Charles James Mason, who perfected and patented in 1813 the ironstone china, which

became so well known and popular in this country. The paste was made by mixing with the clay pulverized slag or the scoria of ironstones. They also made soft paste porcelain in small quantities, and did a large flourishing business. In the ironstone ware they made vases and pitchers with relief ornaments decorated in colors. They were quite celebrated for a rich shade of blue, combined with red and a small amount of other colors which gave a very rich coloring.

695. MASON PITCHER. Dark blue ware decorated with gold butterflies.

696. MASON PLATE. Ironstone china, border rich dark blue with gold scrolls and medallions of Chinese figures on red ground. Mark on back, "Mason's," over a crown with "Pat. ironstone china," on a scroll printed in blue.

697. MASON PLATE. Ironstone china, open work edge, flowers in basket, printed in mauve.

JACKFIELD.

Jackfield, Shropshire possessed one of the earliest potteries in England. There are documents dated as early as 1560 which show that work was then carried on. In 1713 the pottery was taken by Richard Thursfield, and was carried on by his son John until 1772. The ware made during this time was covered with a very black glaze. Mr. John Rose purchased the works about 1780, and in 1799 they were removed to Coalport.

699. JACKFIELD JUG. Rich black glaze. Made in 1790.

LAMBETH-DOLTON.

About 1650 some Dutch potters established themselves in Lambeth where they made a sort of Delftware with landscapes and figures painted in blue. These works were later purchased by Messrs. Dolton who turned their attention in 1872 to a finer quality of ware, which in its bisquit state was submitted to the artists. To this ware the name of Lambeth Faience has been applied. Dolton Impasto ware was introduced in 1879. This ware is produced by painting in relief on the object in various shades of stained clay before the final firing and glazing.

701. LAMBETH JUG. Earthenware, grotesque face under the lip, conventional design on raised medallions covering the body of the jug.

702. DOLTON-LAMBETH JUG. Dark brown with blue conventional medallions in relief. Mark on bottom "Dolton-Lambeth" in a circle and with a small design of four squares adjoining, impressed.

CAUGHLEY.

The original pottery at Caughley was established in 1751. In 1772, Thomas Turner made his Salopian ware in Caughley. Caughley was absorbed by Coalport in 1799.

705. CAUGHLEY BOWL. Salopian, peacocks in dark blue.

706. CAUGHLEY PLATE. With blue flowers in center. Mark on back "S" in blue.

MINTON.

This manufactory was established in 1790 at Stoke-upon-Trent by Mr. Thomas Minton, who was an apprentice of Thomas Turner of Caughley. The works are at the present time carried on by Thomas and Herbert Minton, great-grandsons of the original founder Thomas Minton.

708. MINTON CREAMER. Decorated with band of conventional flowers in red and gold. Mark on back "M" under a crossed scroll with the number "253" underneath. About 1798.

FULHAM.

In the eighteenth century Fulham became known by a type of stoneware mug which became very popular. These jugs were usually marked with the initials of King George or Queen Anne or bore hunting scenes.

710. FULHAM JUG. Three handled Brown Eathernware jug with hounds for handles Dutch scenes depicting a stag hunt in relief. From the Blanius collection.

711. FULHAM JUG. Gray earthenware, decoration in blue bands, red design, initials "G-R" in medallion. Period of George I. From Cooney collection.

SWANSEA.

As early as 1750 a pottery was established at Swansea where ordinary wares were manufactured. George Haynes was the original owner, and about 1800 he perfected a paste which he called "Opaque China." He made it for a little more than two years only, and then, in 1802, sold the works to Lewis Dilwyn, and the articles sent out during his holding of the works were very beautiful. A painter named Young decorated the china with exquisite birds, butterflies and flowers. All of this choice work was put upon the opaque china, for real

translucent porcelain was not made till 1814 by Dilwyn. Four years only was this product made. It is very scarce now and very highly priced. The body was soft paste, beautiful in color and glaze, and exquisitely decorated. The marks are very plain, "Swansea," impressed or stenciled in red, with occasionally a trident in red. The history of Swansea, like that of so many other pottery works, closed with its absorption by another factory. In 1820 the works were bought by John Rose, of Coalport, and incorporated with his factory at that place.

713. SMALL SWANSEA PLATTER. Turquoise blue bands on border with white flowers in relief. Center design in color, roses with a dragon-fly.

714. SWANSEA SALT DISH. Deep blue.

NANTGARW, WALES.

This factory in Wales was started by William Billingsley, the celebrated flower painter in 1813 and flourished from that time until 1820, when the works at Nantgarw were bought by Mr. Rose and transferred to Coalport where Billingsley also removed, and here he remained until his death in 1828. Billingsley's paintings are seen on porcelain from Derby, Worcester, Swansea, Nantgarw and Coalport.

716. NANTGARW CUP AND SAUCER. Purple lustre border, market scene in black transfer.

CARDIFF, WALES.

718. CARDIFF PLATE. Brown transfer. Border of holly, grapes and roses with medallion. Central design French country scenes. Mark on back "Brukewich, Cardiff" in brown.

WORCESTER.

In 1751 Dr. John Wall with several others established the Worcester Porcelain Company. Dr. Wall besides being a good and practical chemist was an artist of ability. The Dr. Wall period was from 1751 to 1783, the Flight period from 1783 to 1793, Flight & Barr from 1807 to 1813, Flight, Barr & Barr 1813 to 1829, and Martin Barr and George Barr from 1829 to 1840. In 1786 two brothers named Chamberlin, employees of the old works, started a rival establishment, but in 1840 the two firms were amalgamated under the name of Chamberlin & Company, succeeded in 1847 by the Royal Porcelain Works.

720. SMALL WORCESTER CUP. Soft paste, printed in blue on white, about 1755. Mark on bottom, a crescent, filled

in with blue underneath the glaze. This was one of the earliest marks used in Dr. Wall's period.

721. WORCESTER CUP AND SAUCER. Green and yellow border outlined in gold with festoons of flowers. Dr. Wall period from 1751 to 1783. Mark on back small "W" in red. This mark was used under the direction of Dr. Wall.

722. WORCESTER CUP AND SAUCER. Decorated with birds and dragons in green after the Chinese. Painter's mark on bottom of saucer three small green dots. Dr. Wall period, 1751 to 1783.

723. WORCESTER PLATE. Dark red, blue and gold. Mark on back "Chamberlin's Worcester."

724. WORCESTER PITCHER. Soft paste decorated in blue.

725. WORCESTER CUP AND SAUCER. Soft paste, printed in deep pink with English country scene. One of the Cathedral series.

726. WORCESTER PLATE. Blue, red, green and gold with dragon in center. Mark, small "w" in blue and the number "336."

727. WORCESTER PLATE. Gold design on border. Center decoration of carnations.

728. WORCESTER PLATE. Octagon, painted in blue with Chinese scene.

729. WORCESTER PLATE. Dark blue and gold border, design in center, Marxburg Castle on the Rhine. Mark on back, "Chamberlin's Worcester," in script. From 1780 to 1804.

730. LARGE WORCESTER PLATTER. Blue and gold scroll, central design red dragon beside a green stream, Chinese pattern.

731. DEEP COVERED WORCESTER DISH. In rich blue, red and gold with dragons in the center. Mark in blue on the back, a pair of crossed swords. This imitation of the Dresden mark is often found on Worcester china.

WHIELDON.

Thomas Whieldon established a pottery at Little Fenton in 1740. Here he made his famous agate and tortoise-shell, cauliflower and cabbage leaf wares. Aaron Wood, Josiah Spode and Josiah Wedgwood were apprentices to Whieldon, afterwards establishing great potteries for themselves. Mr. Wedgwood

and Mr. Whieldon were partners until 1759. Mr. Whieldon died in 1798, his choicest pieces being made before 1759.

735. WHIELDON SYRUP JUG. Green and cream colored ware, cauliflower pattern.

736. SMALL WHIELDON PLATE. Octagonal, brown tortoise shell, leaves and conventional design in relief on border.

737. WHIELDON PLATE. Green, yellow and brown, tortoise-shell, conventional design in relief on scalloped border.

738. WHIELDON PLATE. Green and brown conventional design in relief on scalloped border.

739. WHIELDON PLATE. White Octagonal with green cauliflower border.

JOSIAH WEDGWOOD.

Josiah Wedgwood was the first great potter of England. By his industry and genius his wares were made to rival those of the continent, and the names of Palissy, Boettger and Wedgwood stand together as the world's greatest potters. Although he was physically handicapped, he became the greatest of them all. In 1754 Wedgwood entered into partnership with Thomas Whieldon at Little Fenton. Mr. Whieldon was then the foremost potter of his day. While with Whieldon, Wedgwood produced a new green earthen ware highly glazed, decorated with flowers and fruit and leaves. These earliest wares by Wedgwood are unmarked. Wedgwood in 1759 returned to his native town of Burslem at 29 years of age, and commenced business on his own account at the Church Yard Works. In 1762 he produced his first cream colored pottery called Queen's ware which was proven so popular for dinner services. In 1766 he produced his celebrated Basalts of Black Egyptian ware. A little later, about 1768, he took Thomas Bentley of Liverpool into partnership with him. Bentley devoted his attention to ornamental pottery. In 1773 the fine white terra-cotta of great beauty and delicacy was made; this was used for cameo portraits and bas-reliefs. In 1776 the solid jasper ware was invented which attained its greatest perfection ten years later. Flaxman was engaged by Wedgwood and Bentley in 1775, and he continued to furnish them with drawings and models until he went to Rome in 1787. That same year Wedgwood obtained the celebrated Portland Vase to copy, the Duke of Portland loaning it to him for a year for the purpose. The business established by Josiah Wedgwood at Etruria is still being carried on by his great grand-sons, Godfrey Clement and Lawrence Wedgwood.

745. WEDGWOOD'S BUST OF WASHINGTON. De-
signed by Houdon. Mark on bottom "Wedgwood."

746. WEDGWOOD COMPOTE. Green glaze earthen
ware, leaves in relief. Whieldon and Wedgwood period.

747. WEDGWOOD PORTRAIT MEDALLION. Dark
blue and white jasper. Profile portrait of George Washington,
with tie, wig and epaulettes. After a portrait by Joseph
Wright, painted between 1783 and 1790. Mark "Wedgwood."

748. WEDGWOOD PLATE. Green and brown glaze
earthen ware, form of shell with small shell legs. Mark on bot-
tom, "Wedgwood." From Sir Garnett Woolsey's collection.

749. WEDGWOOD PLATE. Green and brown glaze
earthenware, form of shell. Mark on bottom, "Wedgwood."
From Sir Garnett Woolsey's collection.

750. SMALL WEDGWOOD PITCHER. Black Basalt or
Egyptian ware. Mythological figures in relief, glazed inside.

751. SMALL WEDGWOOD PITCHER. Black Basalt or
Egyptian ware. Mythological figures in relief, glazed inside.

**752. WEDGWOOD TEA CUP, COFFEE CUP AND SAU-
CER.** Three pieces in the set. Dark blue jasper. Mythological
figures in white relief, date about 1790. Mark on bottom of
each "Wedgwood," impressed. From the Parkman and Ever-
ett collection.

753. WEDGWOOD SYRUP JUG. Dark blue jasper.
Bunch of grapes in white relief.

754. WEDGWOOD VASE. Red terra-cotta, conventional
relief in black, date about 1792. From Sir Richard Tanga's col-
lection, exhibited in Birmingham Museum in 1885. Mark on
bottom "Wedgwood," impressed.

755. WEDGWOOD PITCHER. Light blue, mythological
figures in white relief. Mark on bottom, "Wedgwood," im-
pressed, also, "Doric," impressed. Date probably 1820.

756. WEDGWOOD INK STAND. Red terra-cotta un-
glazed, decorated with flowers in color. Mark on bottom,
"Wedgwood," impressed.

757. WEDGWOOD GRANITE EWER. Festooned with
gold and white with the face of Pan in relief. Made by Wedg-
wood and Bentley. Mark on bottom "Wedgwood and Bentley
Eturia."

758. WEDGWOOD VASE. Large dark blue jasper with
white handles, and with beautifully modeled grape vine in re-

lief. Date about 1810 to 1815. Mark on bottom, "Wedgwood," impressed. Wedgwood and Byerley period.

759. WEDGWOOD VASE. Light blue jasper, mounted in ormolu by Boulton and Watts, Soho. Festoons of roses in white relief upon jasper. From the Gibson collection. Reproduction in Meteyards' "Wedgwood and his Works," made from this piece. Period 1785.

760. PAIR OF WEDGWOOD AGATE EWERS with white plinths decorated with gold in relief. Wedgwood and Bentley. Mark on bottom "Wedgwood and Bentley," impressed. From Bartlett collection.

761. WEDGWOOD BUST OF MERCURY. Black Basalt. Modeled by Flaxman. This piece was used to illustrate Meteyards, "Choicest examples of Wedgwood Art."

762. SQUARE WEDGWOOD DISH. Queen's ware. Red border, purple iris painted in center. Mark on bottom in red scribe. "Iris Sambacina, Elder, scented Iris."

763. WEDGWOOD PLATE. Queen's ware, conventional border of flowers in color and gold. Mark on bottom "Wedgwood," impressed.

764. WEDGWOOD CAMEO. Black Basalt, subject Benjamin Franklin.

765. FIVE WEDGWOOD CAMEOS. Black Basalt, Roman Emperors.

766. WEDGWOOD CAMEO. Black jasper and white relief. Head of Admiral Dempster, modeled by James Tassie. Mark on back, "Tassie," impressed.

767. WEDGWOOD PLAQUE. Blue jasper with white relief. Subject, "Victory writing on a shield." From Sunderland collection.

768. WEDGWOOD CAMEO. Blue and white jasper. Subject George Washington. Mark on back "Wedgwood."

NEALE.

1778 to 1790.

An Imitator of Wedgwood.

770. NEALE JUG. Gray border of grapes in white relief. Head of Pan on the lip, made after the manner of Wedgwood. Mark on back "68" on shield held by cherubs in white relief.

WM. ADAMS OF TUNSTALL.

William Adams established his manufactory at Tunstall about 1780. He was a favorite pupil of Wedgwood and while with him made some of the finest pieces of jasper. In 1786 the firm was Wm. Adams & Co. In 1802 the firm was William Adams alone. About 1840 it became known as William Adams & Son.

772. TWO LARGE ADAMS VASES. Blue jasper, conventional designs and mythological subjects in white relief. Made after the manner of Wedgwood.

LUSTRE.

English Lustre ware, sometimes called Gilty ware in the rural districts of England and Ireland. Lustre ware was manufactured at Brislington by R. Frank about 1770, at Etruria by Wedgwood 1780, in Staffordshire by Wilson in 1785, at Sunderland by Moore and Dickson about 1820, at Swansea and Leeds about 1800.

778. LEEDS LUSTRE PUZZLE JUG. Silver lustre, pierced design. Made at Leeds. From Crawford collection.

779. DOLTON LUSTRE PITCHER. Canary colored, covered with beautiful design in silver resist lustre. Made at Lambeth.

780. LUSTRE PITCHER. Copper lustre with turquoise blue band, children with flowers and a goat in colored relief.

781. LUSTRE PITCHER. Copper lustre, white band, decorated with conventional flowers in pink and green.

782. LUSTRE PITCHER. From Queen Anne tea set. Silver lustre, lined with silver lustre, fluted sides.

783. LUSTRE BOWL. Copper lustre, ornamented with pink roses set into the glaze. From Cooney collection.

784. LUSTRE BOWL. Copper lustre with granite band.

785. LUSTRE CUP, SAUCER AND BOWL. In set, silver lustre.

786. LUSTRE VASE. Lava and lustre decorated with lustre arbors and cream lava figures in relief. Mark on bottom "10" on shield in relief with the letters "F. S." impresed.

787. LEEDS LUSTRE MULBERRY JUG. Very beautiful purple lustre. Made at Leeds.

788. LEEDS LUSTRE SALT SHAKER. Purple lustre. Made at Leeds.

MISCELLANEOUS.

English China.

795. HEAVY PLATE. With design of shells in color. Mark on back, "C. H." on garter surrounding the word "shells."

796. OLD HALL PLATE. White printed ware conventional design on border. English farm scene in center. Mark on back "Old Hall," over the word "England," in scroll "E'ware Co. L," underneath "Farm," also diamond shaped mark with numbers and letters showing that the pattern was registered.

797. CUP AND SAUCER. White with deep pink, conventional flower design.

798. CUP AND SAUCER. Grayish white paste with black flower design.

799. LARGE PLATE. Pinkish white with armorial design painted in center.

800. THREE FLIP GLASSES. Early English glass.

801. BELLARMINE OR GRAYBEARD FLAGON. Brown earthenware. Whiskered face in relief on neck. These jugs were named, as a result of a religious controversy, after Cardinal Bellarmine who lived 1542 to 1621. These vessels were in general use in the sixteenth and seventeenth centuries at public houses and inns to serve ale to customers. They are frequently alluded to in old plays, and in the writings of Ben Jonson, Cartwright, Bulwer and others.

802. SALOPIAN CUP AND SAUCER. Gray and yellow landscape with stag. Date 1800. Gift of Mrs. Emma B. Hodge of Chicago.

803. NEW HALL CUP AND SAUCER. Chinese design. Date 1782-90. Gift of Mrs. Emma B. Hodge of Chicago.

EARLY AMERICAN WARE.

About 1850.

805. PITCHER. Brown glaze, stag hunt in relief with eagle under the lip. Handle, a hound. From collection of Judge Lemuel Shaw. Makers American Pottery Co., Jersey City, N. J.

806. BENNINGTON TEA POT. Brown glaze with four leaf clover in relief. From the Watrous collection.

807. BENNINGTON SOAP DISH. Brown glaze, leaf border in relief. From Mrs. Babbitt's collection.

808. BENNINGTON PICTURE FRAME. Brown, yellow and blue glaze. Conventional designs in relief.

809. SMALL BENNINGTON PITCHER. Barrel design with hoops. From Paige collection.

AMERICAN WARE.

810. TWO FINE OLD cracker and butter jars of Ohio make.

811. INK BOTTLE. Early example from the Ohio Pottery at East Liverpool.

812. INK STAND. Ohio ware.

813. INK STAND from Ohio Pottery, probably Cincinnati.

814. SMALL PLATE. Brown Pennsylvania slip ware. Crude design in yellow.

815. SMALL PLATE. Brown Pennsylvania slip ware. Crude design in yellow.

816. LARGE BOWL. Brown glaze, Pennsylvania slip ware, combed design in yellow.

817. LARGE BOWL. Brown slip ware, Pennsylvania, elaborately combed in yellow with splashes of green.

820. DRESDEN KNIVES AND FORKS. Gold tines and blades, porcelain handles with red and blue design.

821. TWO SILVER SPOONS. Made by the Father of Paul Revere in the middle of the eighteenth century. Rat tail pattern with engraved initials D. I. S. and mark P. R. in shield.

822. SILVER LADLE. Made by Paul Revere of Revolutionary fame, who in times of peace was a silversmith, and signed by him. The ladle bears the monogram of Susan Shaw Parkman, whose father and Paul Revere were close friends.

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UNIVERSITY OF TOLEDO

TOLEDO 1915
MUSEUM of ART
CATALOGUE



CERAMICS
Gallery XII

Catalogue
Of the Collection of Pottery
Porcelain and Faience
Presented to
The Toledo Museum of Art
by
Mrs. Edward Drummond Libbey
1912

CATALOGUE

LUCA DELLA ROBBIA.

Luca della Robbia, born on the very threshold of the fifteenth century, embodies in his work that spirit which was the outgrowth of the time. A spirit withdrawn, reserved and contemplative, forming the link between the perfect classic line of the sculpture of Greece, and that later abandon of the sixteenth century, which came to full and perfect fruition in the works of Michael Angelo.

Luca della Robbia was a sculptor in marble and stone, mediums of expression difficult to obtain and harder to pay for, for sculptors in that day not only made the model in clay but were the actual artisans of the chisel and hammer. He loved the more plastic substance of clay and worked out many things with love which never found their permanent form in stone and so he dreamed and dreamed and wrought exquisite things with his hands longing for some method of making them permanent. He had read in old manuscripts recipes for glazing pottery, "mixtures of tin, litharge, antimony and other minerals fully prepared by the action of fire, in a furnace made for the purpose." With these he experimented until he brought his own beautiful method to perfection and the clay of reality attained the permanence of his ideals. He used blue and white as the basis for all of his work, the colors of the Virgin, as Vasari expressed it, introducing, however, delicate greens, yellows and violets, but always with a reserve which kept the works of the della Robbias from the flamboyant excesses of their imitators.

Luca della Robbia never worked for mere prettiness of effect but his ideals aimed at truth, fineness and delicacy thereby attaining a loveliness far beyond mere beauty. The most famous piece of his work is the relief of the Singing Children, made for the Cathedral of Santa Maria del Fiore but which is now in the Opera del Duomo in Florence.

Walter Pater says of della Robbia, "I suppose nothing brings the real air of a Tuscan town so vividly to mind as those pieces of pale blue and white earthenware, by which he is best known, like fragments of the milky sky itself, fallen into the cool streets and breaking into the darkened churches."

400. TERRA COTTA SUPPORT. By Luca della Robbia. In colors with a cherub in relief. Exhibited for many years in the museum at Hamburg, Germany.

RHODIAN.

Rhodian ware was manufactured by oriental potters in the Island of Rhodes. The finest specimens date from the sixteenth and first half of the seventeenth centuries. Its chief characteristic is the use of a fine red pigment, brilliant blue and green.

401. RHODIAN PLATEAU. Blue and ochre decorations. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

402. RHODIAN PLATEAU. On standard. Green, blue and ochre. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

403. RHODIAN PLATE. Blue, green and red. Carnations and blue tulips with long pointed blue leaves coming from the same stem. Sixteenth century.

PERSIA.

Persian fayence is distinguished by the great brilliancy of its enameled colors which are a deep lapis-lazuli blue, turquoise, enameled green, dark orange, red and black.

406. PERSIAN PLAQUE. Blue Persian pattern. Seventeenth century. From the artist Fortuny's studio at Tangier.

407. PERSIAN TILE. Polychrome with figures in relief. Seventeenth century. From Fortuny's studio.

HISPANO-MORESQUE.

This pottery was made in Spain in the fifteenth century. The beautiful metallic lustres were undoubtedly the models of the English lustre ware.

410. HISPANO-MORESQUE PLATEAU. Copper lustre with turquoise blue bands. The lustre applied in crude and effective design. From Jewett collection.

411. HISPANO-MORESQUE PLATEAU. Copper lustre with turquoise blue bands. From Jewett collection.

412. HISPANO-MORESQUE BOWL. On teak wood stand, copper lustre on yellow ground. From Jewett collection.

413. HISPANO-MORESQUE PLATEAU. Copper lustre on cream ground. Moorish design. From Jewett collection.

414. DEEP HISPANO-MORESQUE PLATEAU. Copper lustre and blue on cream ground. From Jewett Collection.

ITALY.

CAPO-DI-MONTE.

This manufactory was founded in 1736 by Charles III. The king himself took great interest in it. On obtaining the crown of Spain, he took with him twenty-two persons to form his establishment at Madrid.

418. CAPO-DI-MONTE TEA SERVICE. Tea pot, creamer, pitcher, sugar bowl, two cups and saucers and tray. White soft paste with classic figures in relief. Undecorated. About 1759. Mark on bottom a crown with the letter "N" underneath in blue. From Prince Demidoff's collection.

419. GENOESE MAJOLICA PLATEAU. Light and dark blue, scattered conventional border. Child's figure in the center. Mark on back a beacon light in blue. Early 18th century.

420. MAJOLICA PLATEAU. Made at Pesaro about 1500. Polychrome, dark blue ground, yellow line border, with figure in yellow. Background decorated with green and ochre leaves in Persian style. "La Madalena Bella" on a scroll.

421. MAJOLICA PLATEAU. Polychrome, border of conventionalized nude figures. Bust of Mars in center. Mark on back a rooster in outline with large "F" in blue.

422. TWO ITALIAN BRASS Candle holders.

423. MAJOLICA PLATEAU. Made at Urbino in 1542 by Guido Merliner. Polychrome, yellow line border, beautifully decorated. Venus equipping Cupid. Mark on back monogram "G. M." in blue.

424. MAJOLICA EWER. Polychrome, neck a grotesque, mythological scene painted upon the body.

425. LARGE VENETIAN VASE. On carved teak wood stand. Dark blue body and elaborately decorated after the Sevres idea. From the collection of King Ludwig of Bavaria.

FRANCE.

427. FRENCH PLATE. Made by Coquerel and Legros, black transfer with bust of Napoleon.

430. PAIR OF MARSEILLES CANDLE STICKS. Polychrome, with boy and girl in natural colors for bases. Mark on bottom "R" with a dot over it in blue.

431. FRENCH MAJOLICA PLATEAU. Polychrome, blue border decorated with grotesque figures, armorial design in center. Mark on back "Gien" on scroll under three tessellated towers.

432. FRENCH PLATE. Made by Coquerel and Legros, black transfer with bust of Josephine. Mark on back, "Creil," impressed.

433. FRENCH PLATE. Pierced border with decoration of small sprigs of roses.

ST. CLEMENT.

434. TWO ST. CLEMENT CANDLE HOLDERS. Polychrome in form of lions rampant, about 1800. These once belonged to Empress Eugenie of France, and were given by her to Dr. Evans, the American who aided her in her flight from Paris.

435. ST. CLEMENT HELMET PITCHER. Blue and white with landscape medallion. Mark on bottom "St. Clement-Galle-Nancy," in blue.

AUSTRIA.

440. ROYAL VIENNA URN-SHAPED VASE. Painted by A. Heinrich, subject of one panel, "Psyche unter den hirtten," other panel, "Genius." Handles of ram's heads in gold, body of urn rich maroon. Gift of a friend of the museum.

441. COMPANION PIECE TO ABOVE. Subject of one panel "Adriadne;" other panel, "Menschen ver folgt hier." Gift of a friend of the museum.

442. TWO VIENNESE PLATES. White basket pattern in relief, decorated with sprigs of flowers. Mark on back a beehive.

FRANKENTHAL.

One of the finest potteries of Germany was established in Frankenthal a town not far from Mannheim in 1755 by Paul Antoine Hannong. The Elector Palantine, Carl Theodor, bought these works in 1861 and employed the foremost artists and most skillful potters until 1778 when he became Elector-Ducal of Bavaria. The factory, however, continued until 1800.

445. FRANKENTHAL CUP AND SAUCER. Elaborately decorated in gold bands and conventional leaves with blue and yellow flowers, the cup lined with gold. Made in the period of Carl Theodor 1765.

DELFTWARE.

All Delftware is not as is popularly supposed made at Delft, nor yet is all pottery which is decorated in blue and white properly called Delftware, and all Delft is not blue and white. The term Delft is applied generically to a class of ware made of coarse pottery yellow or brownish in color and covered with a coating of enamel. The first Delft potter whose name and date of work is positively known, was Herman Pietersz, who established a pottery in Delft about 1580. He was the first member of the Guild of St. Luke, an organization which governed the manufacture and sale of pottery. The Dutch East India Company, established in 1602, brought Chinese porcelain into Holland and the Dutch at once began to imitate it. As much of the Chinese porcelain was decorated in blue, they used blue also, copying and adapting even the Chinese designs. Toward the end of the seventeenth century porcelain from Japan was brought into the Netherlands, and in this, other colors than blue were used; these also were copied with great skill. The influence of Luca Della Robbia with his simple coloring was also felt, and it was not until the end of the seventeenth century that any great elaboration of decoration was attempted. Delftware is made not only in the Netherlands, but in England and in France. The true Delft or fayence of yellow bisquit stanniferous enamel was not known until the seventeenth century.

448. DELFT PLATEAU. Blue and white, peacock pattern, yellow line border. Mark on back crudely drawn "K."

449. DELFT PLATEAU. Blue and white, peacock pattern, yellow line border. Mark on back crudely drawn "K."

450. DELFT PLATEAU. Polychrome, yellow, blue, red and green, conventional border, with flowers in center.

451. DELFT PLATEAU. Polychrome, yellow, blue, red and green, conventional border, with flowers in center.

452. DEEP CHANNELED DELFT DISH. Blue and white, conventional border, Chinese tower in center.

453. DEEP SCALLOPED DELFT DISH. Blue and white flowing Chinese design.

454. DEEP DELFT DISH. Blue and white, entirely covered with a beautiful conventional pattern.

455. DEEP DELFT PLATE. Blue and white with yellow line on the border.

456. DELFT PLATE. Polychrome, conventional design, blue, yellow and green. Mark on back "M.N."

- 457. DELFT PLATE.** Peacock pattern, blue and white, mark on back "P.P.L."
- 458. DELFT PLATE.** Polychrome, conventional pattern. Subject flowers and gate.
- 459. DELFT PLATE.** English Delftware, made in Bristol. Polychrome. Parrot in center.
- 460. DEEP DELFT PLATE.** Blue and white with Chinese decorations in which the figure is called a "Tall Eliza."
- 461. DELFT DISH.** Dark blue design on light blue ground, twisted handles.
- 462. DELFT PLATE.** Light blue, leaping rabbit in center.
- 463. TALL DELFT VASE.** Pale blue ground with purplish blue Chinese design, silver top.
- 464. LARGE DELFT VASE** with cover. Blue and white, grayish back-ground with Chinese scene in grayish blue.
- 465. DELFT JAR.** Polychrome, covered with scrolls, design in blue and yellow with a heron standing at the bottom. Mark on bottom a crown with the initials "L. and C.," probably made at the Metal Pot 1639 by Lambertus and Cleffius.
- 466. DELFT JAR.** Polychrome, covered with scrolls, designs in blue and yellow with a heron standing at the bottom.
- 467. DELFT JAR.** Polychrome, covered with conventional flower and leaf design in green, yellow and blue.
- 468. TALL OCTAGONAL DELFT JAR.** With silver top, decorated in blue flowers. Mark on bottom an elaborate "B" with the number "58" in blue.
- 469. SMALL DELFT VASE.** Blue on white. Design, pots of flowers.
- 470. DELFT TANKARD.** Blue and white with pewter top and covered with a fine design of birds and flowers.
- 471. DELFT TANKARD.** Blue and white, pewter top on which the initials "M.J.S." are inscribed. Mark on bottom in blue "Goggingen."
- 472. DELFT TANKARD.** Blue and white with pewter top, braided handle, decorated with fine blue flowers and gray blue ground. Mark on bottom "N.I."
- 473. DELFT VASE.** Blue and white conventional design. Mark on bottom two lines in blue.

474. DELFT VASE. Blue and white, conventional design. Peacocks and flowers. Mark on bottom two lines in yellow.

475. DELFT BEAKER. Polychrome, green, yellow and blue. Conventional design with medallions of flowers.

476. DELFT VASE. Conventional design with medallions of flowers in green, yellow and blue.

477. DELFT VASE. Conventional design with medallions of flowers in green, yellow and blue.

478. DELFT ROSE JAR. Blue and white with brass top.

479. DELFT BOX. Blue and white with cover. The knob capped with spiral of silver. Mark on bottom two swords crossed.

480. DELFT BOWL. Blue and white, conventional decoration on outside. AD. 1681 on inside of bowl.

481. DELFT BOWL. Polychrome, blue and white with pink strawberries, period 1700.

482. DELFT COW. Polychrome.

483. DELFT HORSE. Polychrome, made at the pottery of the Three Porcelain Bottles. Modeled by Adrian Pynacker in 1690. Mark on back "A.K.P." interlaced.

484. LARGE DELFT TOBACCO JAR. Blue and white with East Indian decorations. Made at the pottery of the Three Bells by Simon Mesch in 1671. Mark on bottom, three bells.

485. LARGE DELFT TOBACCO JAR. Blue and white with East Indian decorations. Made at the pottery of the Three Bells by Simon Mesch in 1671. Mark on bottom, three bells.

486. DELFT VASE. Blue and white French Delft. Made by James Tortat at Blois. Mark on bottom a crown over a shield, figure 7 at either side underneath which appear the words "J. Tortat Blois."

487. TWO DELFT TILES. Blue and white.

PEWTER.

500. DEEP DUTCH PEWTER DISH, with handles. Elaborately carved. Inscription in Dutch on border as follows: "God be with you in both sorrow and joy, God be with us all, refuse us nothing." Opposite is engraved the name Heinrich Bese, 1802.

501. PLATE. Plain pewter, bearing initials "F.P." From the collection of Prof. Parkman.

502. PLATE. Plain pewter, bearing initials "F.P." From the collection of Prof. Parkman.

503. PLATE. Plain pewter, bearing the initials "F.P." From the collection of Prof. Parkman.

504. INCISED PEWTER PLATTER with the initials "A.M.I." and "H.G.I." From the collection of Prof. Parkman.

ENGLAND.

STAFFORDSHIRE.

In the county of Staffordshire, in England, lie a number of villages known as The Potteries. It was from these towns of Stoke-on-Trent, Hanley, Cobridge, Etruria, Burslem, Fenton, Tunstall, Longport, Shelton and Land End that the homes of the United Kingdom were first supplied with beautiful and utilitarian table wares.

Enoch Wood, "the Father of Potteries," went into business in 1748. He made the beautiful blue and white ware with which Americans are so familiar, as much of it was sent to this country, delicately complimenting our recent independence, by its American scenes.

WOOD AND CALDWELL. STAFFORDSHIRE.

1790 to 1792.

510. WOOD AND CALDWELL PITCHER. Light blue band, with border of grape leaves in relief. Motive of design, children and cherubs driving chariots in white relief. From the collection of Mrs. Hall.

511. WOOD AND CALDWELL PITCHER. White with copper lustre bands. Grape leaves in relief on border. Principal medallions the same as those used on former pitcher; children and cherubs driving chariots. A large eagle under the lip of the pitcher.

ENOCH WOOD AND SONS. STAFFORDSHIRE.

1818 to 1846.

516. ENOCH WOOD AND SONS SOUP PLATE. Dark blue printed ware. Border of grape leaves and flowers. Design, view of the Chateau-de-Coucy.

517. ENOCH WOOD AND SONS PLATE. Green and red printed ware. Border in red, festoons of flowers and medallions. Design in green. Chapel on a lake with mountains. Called Celtic China.

518. ENOCH WOOD AND SONS PLATTER. Willow pattern, blue and white printed ware. Mark on back "Enoch Wood" and "E. W. & S. Co." impressed.

519. ENOCH WOOD AND SONS PLATE. Red printed ware, border scrolls enclosing medallions and grapes. Design hunting scene. Hunters mounted, pursuing ostriches with bows and arrows. Mark on back "Belzoni" on a grape decorated scroll, also the letters "E. W. & S. Co." Celtic China.

520. ENOCH WOOD AND SONS SMALL PLATE. Green and red printed ware. Border in green, stipple design, bridge over a stream, castle and hills in the distance. From the suspension bridges series. Celtic China.

521. ENOCH WOOD AND SONS SMALL PLATE. Red printed ware. Border of flowers and fruit and scrolls. Design Washington Monument. Mark on back "Washington" on pedestal of urn, also the letters "E. W. & S." Celtic China.

522. ENOCH WOOD AND SONS PLATE. Green printed ware. Border of flowers and scroll. Design, the Acropolis. with figures in the foreground. Mark on back, "The Acropolis" upon the head of a column. Celtic China.

523. ENOCH WOOD AND SONS PLATE. Green printed ware. Borders of flowers and scroll. Design, the Acropolis. A different view from the former. Mark on back "Acropolis," on the head of a column. Celtic China.

ANDREW STEVENSON. STAFFORDSHIRE.

Stevenson worked at Cobridge in the early part of the nineteenth century.

528. STEVENSON PLATE. Dark blue printed ware. Border, trees, foliage, views and flowers encircling the design of a Chinese scene with a pagoda and figures in the foreground. Mark on back, "Palestine R. Stevenson" in a scroll. From the collection of Mrs. Watrous.

RALPH AND JAMES CLEWS. STAFFORDSHIRE.

1818 to 1834.

531. CLEWS TEA POT, CREAMER AND SUGAR BOWL. Blue printed ware, design roses and forget-me-nots.

532. CLEWS BOWL. Elaborate border of roses, poppies and passion flowers. Design on inside of bowl, ruin of an abbey. From Hamilton Palace collection, England.

533. CLEWS PLATE. Dark blue printed ware. Border design of roses and forget-me-nots. View, the landing of Lafayette at Castle Garden, New York, August 16, 1824. Mark on back impressed, "Warranted Clews, Staffordshire."

534. CLEWS PLATE. Blue printed ware. Border of roses and other flowers in festoons. Scroll enclosing design of shooting scene.

535. CLEWS PLATTER. With strainer. Border of roses, poppies and passion flowers with medallions of English pastoral scenes and country homes. Design, castle with tessellated towers, cows and figures in foreground.

JOSEPH STUBBS. STAFFORDSHIRE.

1790 to 1829 or 1830.

538. STUBBS SOUP PLATE. Dark blue printed ware. Border of scrolls, fruit and flowers enclosing design of shells. Mark on back "Stubbs and Kent, Longport."

539. STUBBS PLATE. Dark blue printed ware. Border of scrolls, fruit and flowers enclosing design of shells. Mark on back "Stubbs and Kent, Longport."

W. RIDGWAY. STAFFORDSHIRE.

1843.

541. RIDGWAY PLATE. Black transfer, border white. Design, Hudson River from Ruggles' house, Newburg. Mark on back, eagle with shield on tablet giving name of design with letters "W. R." underneath printed in black, also impressed animals with shield bearing this inscription, "Opaque granite china W. R. & Co."

542. RIDGWAY GRAVY BOWL. Black transfer upon white. Subject, scenes on Hudson River. Mark on bottom impressed animals with shield bearing this inscription, "Opaque granite china W. R. & Co."

543. RIDGWAY DEEP DISH WITH COVER. Blue medallions of flowers and English scenes. Design an English church with figures.

J. & W. RIDGWAY. STAFFORDSHIRE.

545. RIDGWAY DEEP DISH. Blue printed ware. Flower border. Mount Vernon, Washington. Mark on back. "Mount Vernon Washington, J. & W. Ridgway."

WM. ADAMS & SONS. STAFFORDSHIRE.

548. ADAMS PLATE. Blue printed ware, border of scrolls and flowers. Design Gracefield, a country place in Ireland. Mark on back "Gracefield, Queens County, Ireland" in blue scroll, and "Adams warranted Staffordshire" impressed.

549. ADAMS PLATE. Blue printed ware. Border of trees, foliage and flowers enclosing the subject, "Villa in Regents Park, London." Mark on back, eagle and scroll in blue with name of design and "Adams warranted Staffordshire," impressed.

550. ADAMS PLATE. Blue printed ware. Border of trees, foliage and flowers enclosing the subject "Villa in Regents Park, London." Mark on back, eagle and scroll in blue with name of design and "Adams warranted Staffordshire," impressed.

551. ADAMS PLATE. Dark blue printed ware. Border of flowers, ribbons and bells. Row of jewels surrounding design of Cupid crowning a maid. Mark on back "Adams warranted Staffordshire," impressed.

J. & R. RILEY. STAFFORDSHIRE.

Early Part of Nineteenth Century.

555. RILEY PLATE. Blue printed ware. Border of scrolls, flowers and geometrical design. Subject, Taymouth Castle. Mark on back, tea leaves and scroll containing inscription "Taymouth Castle, Perthshire, Riley."

R. HALL. STAFFORDSHIRE.

Early Part of the Nineteenth Century.

558. HALL PLATE. Blue printed ware. Elaborate floral border with scroll enclosing small design of Paine Hill Surrey. Mark on back in blue "R. Halls' select views, Paine Hill Surrey, stone china."

559. HALL PLATE. Blue printed ware. Elaborate floral border with scroll enclosing small design of Paine Hill Surrey. Mark on back in blue "R. Halls' select views, Paine Hill, Surrey, stone china."

G. PHILLIPS. STAFFORDSHIRE.

561. PHILLIPS PLATE. Blue printed ware. Border, urns of flowers and fruit with scrolls enclosing medallions of Indian scenes. Taken from travels in Mesopotamia, 1828. Design, wild animals. Mark on back, "I. Hall, Quadrupeds."

THOMAS MAYER. STAFFORDSHIRE.

1829.

563. MAYER TEA POT. Yellow earthenware with impressed geometrical design decorated with pastoral figures and flowers in white relief.

JOHN DAVENPORT. STAFFORDSHIRE.

1793 to 1830.

565. DAVENPORT CUP AND SAUCER. White with design in black transfer. Subject on cup, King Oscar of Sweden. Subject on saucer, Josephine Beauharnais who was married to Oscar 1823. Mark on back anchor with "Davenport," on scroll in red.

566. DAVENPORT PLATE. Blue border of scrolls and flowers. Subject, mill and water falls. Mark on back, "Davenport," in scroll, impressed.

567. DAVENPORT SOUP PLATE. Dark blue printed ware. Very rich floral border. Subject, Swiss chalet, figures with Alpen stocks in foreground. Mark on back "Davenport" and an anchor impressed.

568. DAVENPORT GRAVY POT. Blue, green and black transfer. Design castle by lake, sailboat in foreground. Mark on bottom "Davenport," in blue and "Davenport" over an anchor impressed.

ROGERS. STAFFORDSHIRE.

1810 to 1840.

570. ROGERS PLATTER. Blue printed ware. Border design of flowers. Subject, a village on a stream, close by a bridge. Horse and colt in foreground. Mark on back "Rogers" impressed and printed in blue, an eagle with shield and stars bearing the inscription, "E. Pluribus Unum" on a scroll.

571. ROGERS PLATTER. With depression for gravy. Blue and white ware. Subject, Boston State House with John Hancock's cows grazing in the Common.

MEAKIN. STAFFORDSHIRE.

575. MILLENNIUM PLATE. Printed in lavender. Subject, the millennium. Large eye at top of plate on border with Bible opened at Isaiah, Chapter 11, verse 6. Sheaves of wheat, flowers and fruit complete the border, enclosing the subject the Christ Child leading wild animals. Inscription above, "Peace on Earth" and below "Give us this day our daily bread." Mark on back "Millennium," in scroll, printed in lavender.

STAFFORDSHIRE. MAKERS UNKNOWN.

Early Nineteenth Century.

576. STAFFORDSHIRE COFFEE POT. Blue printed ware, decorated with bee-hive.

577. STAFFORDSHIRE STANDARD FOR WATCH. Polychrome marbled pillars holding a figure of a lion, underneath which is the frame for the watch in green and red and blue. Groups of figures in natural colors decorate the back.

578. SIX STAFFORDSHIRE FLOWER HOLDERS. Polychrome. One pair of leopards, one pair of tigers and one pair of elephants.

579. STAFFORDSHIRE PITCHER. Red and green transfer. Border, flowers and medallions in green. Design, Venetian scene with gondola.

580. STAFFORDSHIRE PITCHER. White with light blue band. Design, bunches of flowers in white relief.

581. STAFFORDSHIRE SOUP TUREEN. Blue and white printed ware, willow pattern.

582. STAFFORDSHIRE PLATTER. Dark blue printed ware. Border of flowers and fruit. Subject, castle and mountains with sheep herder in foreground.

583. STAFFORDSHIRE PLATTER. With receptacle for gravy. Border of flowers in scroll. Central design, fruit and berries.

584. STAFFORDSHIRE PUNCH BOWL. Polychrome printed ware. Chinese design.

585. STAFFORDSHIRE LADLE. Polychrome printed ware, Chinese design to match the above.

586. STAFFORDSHIRE CUP PLATE. Blue printed ware. Design, border of trees and foliage enclosing central design of country place. Two figures in the foreground. Mark on back "Nottinghamshire," in blue on scroll.

587. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of flowers and scrolls, surrounding medallions of English country houses. Central design of game.

588. STAFFORDSHIRE SAUCER. Blue printed ware, stipple back ground with flowers.

589. STAFFORDSHIRE PLATE. Blue printed ware. Border of grapes and grasses. Subject castle and bridge.

590. STAFFORDSHIRE SMALL PLATE. Printed ware. Border of flowers in blue, central design, conventionalized flowers in red, yellow and green. Mark on back, "Lady of the Lake" on a scroll printed in blue.

591. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of flowers. Subject peasants under a tree in a storm. Mark on back "Shelter'd peasants," printed upon the branch of a tree in blue.

592. STAFFORDSHIRE PLATE. Black transfer, border of flowers and birds. Subject, Hudson River scene. Mark on back "Picturesque views near Fishkill, Hudson River," printed on rock surrounded with landscape in black transfer.

593. STAFFORDSHIRE DISH. Blue and white printed ware.

594. STAFFORDSHIRE SOUP PLATE. Polychrome printed ware, flowers in red, yellow and blue.

595. STAFFORDSHIRE PLATE. Dark blue printed ware. Border of leaves and flowers central design, fruit.

ROCKINGHAM-BRAMELD.

At Swinton, upon the estate of Charles, Marquis of Rockingham, a pottery was established in the year 1745. Tea and coffee pots of a dark brown glaze and lined with white were manufactured there and became known as Rockingham ware. In 1807 the pottery passed into the hands of the Bramelds.

620. BRAMELD PLATTER. With receptacle for gravy, in blue printed ware. Border design of flowers. Subject, Castle Rochefort. Mark on back "Brameld," impressed, and "Castle Rochefort south of France" in green.

621. BRAMELD PLATE. White and gold with colors. Border, narrow gold band; design, spray of flowers printed by Collinson. Mark on back "Brameld," impressed, and "Tet-rathea thymifolia" in gold.

622. SMALL BRAMELD PLATE. White and gold with leaf design embossed on border and outlined in gold. Mark on back a griffin, the crest of the Rockingham family printed in red. Underneath in script "Rockingham Works, Brameld manufacturer to the King." This mark was adopted about 1823.

623. SMALL BRAMELD PLATE. Dark blue with red and yellow poppy design.

THE LEEDS POTTERY.

This pottery was established in 1760. Its first production was a black ware, but very soon the cream and white ware for which Leeds is famous, was made. The paste is very light and frail, much of the ware is decorated, but a great deal of it is undecorated and unmarked. The lustre ware of Leeds is perhaps the rarest of all.

630. LEEDS PLATE. Polychrome, raised scroll border in red, subject the Crucifixion, decorated by Bates & Walker, Burslem in 1870.

631. LEEDS PUZZLE JUG. White paste pierced, and with the following inscription: "Gentlemen, come try your skill, I'll mould you sixpence if you will. You cannot drink unless you spill." Mark on bottom "Leeds pottery" impressed.

632. LARGE LEEDS BOWL. Delicate vine pattern in blue, green and orange. From Birmingham museum collection.

633. LEEDS FRUIT DISH. White paste pierced. This dish has been cut out and modeled in the paste, not cast in a mold.

634. LEEDS SMALL DISH. White paste pierced.

635. LEEDS PLATE. Salt glaze, pierced and with raised scroll and geometrical design.

636. LEEDS DISH FOR CHESTNUTS. White paste pierced.

637. LEEDS CUP. White paste undecorated, with exquisite twisted handles.

638. LEEDS TEA-POT AND CREAMER. Black ware highly embossed with conventional patterns, made in 1800. From Hamilton Palace collection.

639. LEEDS CHILD'S CUP AND SAUCER. Decorated with borders of yellow flowers.

BRISTOL.

Pottery and Porcelain were made for two centuries in Bristol. There are records of several specimens made as early as 1703. The paste is not fine, but is often covered with tiny fire cracks, the glaze also is marred by bubbles and pin-holes. Two qualities of ware were made at Bristol, one of the fine porcelain, and another called cottage china.

645. BRISTOL TEA-POT, Cottage ware, white with green and red design of tea leaves. From the Hamilton Palace collection.

646. BRISTOL PLATE. Border design, green and gold festoons. Center roses and forget-me-nots. Mark on back "B" with the number "3" underneath it in gold.

647. SMALL BRISTOL PITCHER. Cream colored ware, decorated with tiny sprays of roses. From Paige collection.

648. BRISTOL TEA-POT, with purple lustre bands known as the "Dolly Madison." From Sunderland collection.

649. BRISTOL SUGAR BOWL. Blue conventional decorations on white ground. Mark on bottom a cross in blue. From Wm. E. Gladstone collection.

650. BRISTOL BOWL WITH COVER. Border around and on top of bowl, blue flower design upon white. Sides of the bowl decorated with two lion heads in relief. From collection of Wm. E. Gladstone.

651. BRISTOL TEA-POT. Black transfer with purple lustre border.

652. BRISTOL PLATE. Cream ware decorated with purple lustre bands. Design in black transfer, Charity.

CASTLEFORD.

This pottery was established about 1790 by David Dunderdale and continued until 1820, after which time part of the works were run by some of the former workmen. Castleford ware is translucent if held to the light and is usually ornamented with groups of classical figures in relief. Very few pieces are marked, but when they are it is with the letters "D. D. & Co., Castleford."

657. CASTLEFORD TEA-POT. With curious sliding cover. Gray unglazed ware decorated in blue with figure designs and flowers in relief. Mark on bottom small circle impressed.

658. CASTLEFORD SUGAR BOWL. Gray unglazed ware decorated in blue with figure designs and flowers in relief. Mark on bottom "36" impressed.

659. CASTLEFORD SUGAR BOWL. Green line decoration with medallion of Liberty and the Arms of the United States in relief. Presented by Mrs. W. H. Scott.

COALPORT.

These works were established in Colebrook Dale, Shropshire by John Rose. When he removed his manufactory from Jackfield in 1799, he purchased the Caughley Works which were removed to Coalport in 1814; he then purchased both the Swansea

and Nantgarw manufactories. Billingsley and Walker who were the proprietors of Nantgarw were both engaged to work at Coalport; this manufactory has occasioned some confusion, as the marks of other potteries were often counterfeited upon Coalport wares.

660. COALPORT PLATE. Deep pink border with gold bands, center design roses.

661. COALPORT PLATTER. Deep blue border with gold scrolls, English landscape in the center.

CHELSEA.

Chelsea, which is now a part of the great city of London, was at the height of its fame as a pottery town from 1750 to 1765. The body of Chelsea ware is very uneven. Most pieces of Chelsea have the stilt marks which separated the pieces in the kiln. The earliest specimens are blue and white. From 1760 to 1763 colored grounds were used. Claret color, Mazarine blue, apple green and crimson; then came copies of oriental patterns after which the charming little groups of figures copied from the style of Sevres and Dresden were made, from the perfection of which has arisen the term "As dainty as Chelsea china." The Chelsea works were sold in 1770 to Mr. Duesbury, one of the original firm of the Derby Works.

665. CHELSEA PLATE. Early example. Border of green and brown scroll. Central design tiger lilies and violets. Mark on back a small anchor in red.

666. CHELSEA PLATE. Cottage ware. White with mauve designs in relief.

667. SMALL CHELSEA PLATE. Cottage ware. White with mauve designs in relief.

668. CHELSEA BOWL. Cottage ware. White with mauve designs in relief.

DERBY.

The works at Derby were established in 1756. The finest work was made after the absorption of the Chelsea potteries from 1770 to 1775 known as the Chelsea-Derby period. The Crown-Derby period was from 1785 to 1796. The most celebrated flower painter of this time, Billingsley, worked at this factory for twenty years. The last period of Derby was from 1815 to 1848, called Bloor-Derby, Bloor having purchased the works from the son of Mr. Duesbury.

670. TWO SMALL CROWN DERBY FIGURES. Boy and girl in colors. Mark on bottom a crown, crossed swords, six dots and a "D." This mark was used in 1803 by W. Duesbury.

671. SMALL SQUARE CROWN DERBY PLATTER. Dark blue and white with flowers on border. Center design bunch of roses. Mark on back, crown in gold with "D" in red, also the number "140" in red. This mark was used by W. Duesbury about 1810. The number refers to the pattern.

672. CROWN DERBY PLATTER. Scroll border and center design of flowers in red, blue and gold. Mark on back, crown, crossed swords, six dots and the letter "D" with the number "19" underneath in red. This mark was used by W. Duesbury about 1810. The number refers to the pattern.

673. CROWN DERBY BOWL. With conventional design of dark blue, red, green and gold. Mark on bottom, green crossed swords, six dots and the letter "D." Mark used by W. Duesbury in 1803.

674. CROWN DERBY PLATE. Conventional border in brown, subject in center classic landscape from the Italian series.

675. DERBY PLATE. Gold and blue, conventional border. Bloor-Derby period. Mark on back "Bloor-Derby" in circle around a crown. This mark was used about 1830 on first-class pieces.

SPODE.

This china was manufactured at Stoke-upon-Trent by Josiah Spode who established his factory in 1770. Spode shared with Wedgwood the good fortune to have been an apprentice of Thomas Whieldon. William Copeland became a partner of Spode in 1779 and this is one of the few factories to continue to the present date. It is now carried on by descendants of Copeland. All of the elder Josiah Spodes' work is marked and the porcelain manufactured between 1770 and 1790 is the most valuable.

678. SPODE CHOP PLATE. Conventional border and center design of grayish green with red, blue and pink flowers, about 1790. Mark on back "Spode" in gray-green with "3950" in red underneath.

679. SMALL SPODE PLATTER. Uneven shape. Border and central design maroon and gold. Mark on back in old English letters "Spodes Imperial" in blue with the number "4290" in red.

680. SPODE PLATE, covered with conventional flowers in deep blue and red and pink. Mark on back "Spode," impressed with an "O" in red.

681. SPODE CUP AND SAUCER. Lace border in gold. From the Jewett collection. Mark on back "W. H. Spode," in red with the number "471."

LOWESTOFT.

The original proprietor of the Lowestoft works was a Mr. Hewlin Luson. Robert Browne who bought the works from him died in 1771 and was succeeded by his son Robert Browne. Only the earliest pieces of blue and white Lowestoft bear any mark at all. The manufactory ceased in 1803. The earliest china was a soft paste porcelain, very fine, and with a clear white glaze, painted in colors, sometimes with Chinese patterns, sometimes with views of Lowestoft or with roses and festoons. About 1777 hard paste was introduced at Lowestoft. It was of a thick substance but finely glazed with every variety of decoration. The twisted handle is characteristic of the hard porcelain. Among the exquisite floral designs the rose predominates, it being the favorite decoration of a Lowestoft artist named Rose. The mystery surrounding the Lowestoft manufactory has given rise to many stories concerning the authenticity of this ware, some of it having been ascribed to Chinese origin. Chaffers in his book on Pottery and Porcelain says: "There is such a peculiarity in the form and quality of the Lowestoft porcelain that we are surprised any one at all conversant with or accustomed to see collections of china, could ever mistake it for Oriental. We are now speaking of the body only, of course the decoration is still more conclusive. The question about hard paste porcelain having been made at Lowestoft is placed beyond dispute upon the best authority; it was introduced about 1777; the soft paste porcelain probably ten or more years earlier." Some other authorities, however, do not agree with Chaffers.

685. LOWESTOFT TEA POT with twisted handle. Delicate border and decoration in red, tiny bunches of flowers on each side.

686. LOWESTOFT CUP. Border dark blue and gold. Tiny flowers sprinkled over the surface surrounding a coat of arms with this inscription, "Ut Migraturus Habita." Mark on bottom a square divided by lines into three parts, tulips on one side with the letter "W" on the other in red.

687. SMALL COVERED VASE OF LOWESTOFT. Pink border sprinkled with flowers. Mark on bottom a square divided by lines in three parts with the letter "S" with a mark

through it on one side, a tulip beside it, and the small letter "e" over it.

688. TWO LOWESTOFT CUPS AND SAUCERS. Pink bands and sprigs of flowers. From James Gordon Bennett collection.

689. TWO VERY SMALL LOWESTOFT CUPS AND SAUCERS. Reddish brown decorations.

690. LOWESTOFT PLATE. Pink line border and flowers. Design in red and green. From James Gordon Bennett collection.

691. SMALL SYRUP JUG. Elaborately embossed in white after a Chinese pattern but with floral decorations in style of Lowestoft.

MASON'S IRONSTONE CHINA.

At Lane Delph, in Staffordshire, was established in 1797, a pottery by Miles Mason, whose name may be found on specimens of early wares. It was his son, Charles James Mason, who perfected and patented in 1813 the ironstone china, which became so well known and popular in this country. The paste was made by mixing with the clay pulverized slag or the scoria of ironstones. They also made soft paste porcelain in small quantities, and did a large flourishing business. In the ironstone ware they made vases and pitchers with relief ornaments decorated in colors. They were quite celebrated for a rich shade of blue, combined with red and a small amount of other colors which gave a very rich coloring.

695. MASON PITCHER. Dark blue ware decorated with gold butterflies.

696. MASON PLATE. Ironstone china, border rich dark blue with gold scrolls and medallions of Chinese figures on red ground. Mark on back, "Mason's," over a crown with "Pat. ironstone china," on a scroll printed in blue.

697. MASON PLATE. Ironstone china, open work edge, flowers in basket, printed in mauve.

JACKFIELD.

Jackfield, Shropshire possessed one of the earliest potteries in England. There are documents dated as early as 1560 which show that work was then carried on. In 1713 the pottery was taken by Richard Thursfield, and was carried on by his son John until 1772. The ware made during this time was covered with a very black glaze. Mr. John Rose purchased the works about 1780, and in 1799 they were removed to Coalport.

699. JACKFIELD JUG. Rich black glaze. Made in 1790.

LAMBETH-DOLTON.

About 1650 some Dutch potters established themselves in Lambeth where they made a sort of Delftware with landscapes and figures painted in blue. These works were later purchased by Messrs. Dolton who turned their attention in 1872 to a finer quality of ware, which in its bisquit state was submitted to the artists. To this ware the name of Lambeth Faience has been applied. Dolton Impasto ware was introduced in 1879. This ware is produced by painting in relief on the object in various shades of stained clay before the final firing and glazing.

701. LAMBETH JUG. Earthenware, grotesque face under the lip, conventional design on raised medallions covering the body of the jug.

702. DOLTON-LAMBETH JUG. Dark brown with blue conventional medallions in relief. Mark on bottom "Dolton-Lambeth" in a circle and with a small design of four squares adjoining, impressed.

CAUGHLEY.

The original pottery at Caughley was established in 1751. In 1772, Thomas Turner made his Salopian ware in Caughley. Caughley was absorbed by Coalport in 1799.

705. CAUGHLEY BOWL. Salopian, peacocks in dark blue.

706. CAUGHLEY PLATE. With blue flowers in center. Mark on back "S" in blue.

MINTON.

This manufactory was established in 1790 at Stoke-upon-Trent by Mr. Thomas Minton, who was an apprentice of Thomas Turner of Caughley. The works are at the present time carried on by Thomas and Herbert Minton, great-grandsons of the original founder Thomas Minton.

708. MINTON CREAMER. Decorated with band of conventional flowers in red and gold. Mark on back "M" under a crossed scroll with the number "253" underneath. About 1798.

FULHAM.

In the eighteenth century Fulham became known by a type of stoneware mug which became very popular. These jugs were usually marked with the initials of King George or Queen Anne or bore hunting scenes.

710. FULHAM JUG. Three handled Brown Earthenware jug with hounds for handles Dutch scenes depicting a stag hunt in relief. From the Blanius collection.

711. FULHAM JUG. Gray earthenware, decoration in blue bands, red design, initials "G-R" in medallion. Period of George I. From Cooney collection.

SWANSEA.

As early as 1750 a pottery was established at Swansea where ordinary wares were manufactured. George Haynes was the original owner, and about 1800 he perfected a paste which he called "Opaque China." He made it for a little more than two years only, and then, in 1802, sold the works to Lewis Dilwyn, and the articles sent out during his holding of the works were very beautiful. A painter named Young decorated the china with exquisite birds, butterflies and flowers. All of this choice work was put upon the opaque china, for real translucent porcelain was not made till 1814 by Dilwyn. Four years only was this product made. It is very scarce now and very highly priced. The body was soft paste, beautiful in color and glaze, and exquisitely decorated. The marks are very plain, "Swansea," impressed or stenciled in red, with occasionally a trident in red. The history of Swansea, like that of so many other pottery works, closed with its absorption by another factory. In 1820 the works were bought by John Rose, of Coalport, and incorporated with his factory at that place.

713. SMALL SWANSEA PLATTER. Turquoise blue bands on border with white flowers in relief. Center design in color, roses with a dragon-fly.

714. SWANSEA SALT DISH. Deep blue.

NANTGARW, WALES.

This factory in Wales was started by William Billingsley, the celebrated flower painter in 1813 and flourished from that time until 1820, when the works at Nantgarw were bought by Mr. Rose and transferred to Coalport where Billingsley also removed, and here he remained until his death in 1828. Billingsley's paintings are seen on porcelain from Derby, Worcester, Swansea, Nantgarw and Coalport.

716. NANTGARW CUP AND SAUCER. Purple lustre border, market scene in black transfer.

CARDIFF, WALES.

718. CARDIFF PLATE. Brown transfer. Border of holly, grapes and roses with medallion. Central design French country scenes. Mark on back "Brukewich, Cardiff" in brown.

WORCESTER.

In 1751 Dr. John Wall with several others established the Worcester Porcelain Company. Dr. Wall besides being a good and practical chemist was an artist of ability. The Dr. Wall period was from 1751 to 1783, the Flight period from 1783 to 1793, Flight & Barr from 1807 to 1813, Flight, Barr & Barr 1813 to 1829, and Martin Barr and George Barr from 1829 to 1840. In 1786 two brothers named Chamberlin, employees of the old works, started a rival establishment, but in 1840 the two firms were amalgamated under the name of Chamberlin & Company, succeeded in 1847 by the Royal Porcelain Works.

720. SMALL WORCESTER CUP. Soft paste, printed in blue on white, about 1755. Mark on bottom, a crescent, filled in with blue underneath the glaze. This was one of the earliest marks used in Dr. Wall's period.

721. WORCESTER CUP AND SAUCER. Green and yellow border outlined in gold with festoons of flowers. Dr. Wall period from 1751 to 1783. Mark on back small "W" in red. This mark was used under the direction of Dr. Wall.

722. WORCESTER CUP AND SAUCER. Decorated with birds and dragons in green after the Chinese. Painter's mark on bottom of saucer three small green dots. Dr. Wall period, 1751 to 1783.

723. WORCESTER PLATE. Dark red, blue and gold. Mark on back "Chamberlin's Worcester."

724. WORCESTER PITCHER. Soft paste decorated in blue.

725. WORCESTER CUP AND SAUCER. Soft paste, printed in deep pink with English country scene. One of the Cathedral series.

726. WORCESTER PLATE. Blue, red, green and gold with dragon in center. Mark, small "w" in blue and the number "336."

727. WORCESTER PLATE. Gold design on border. Center decoration of carnations.

728. WORCESTER PLATE. Octagon, painted in blue with Chinese scene.

729. WORCESTER PLATE. Dark blue and gold border, design in center, Marxburg Castle on the Rhine. Mark on back, "Chamberlin's Worcester," in script. From 1780 to 1804.

730. LARGE WORCESTER PLATTER. Blue and gold scroll, central design red dragon beside a green stream. Chinese pattern.

731. DEEP COVERED WORCESTER DISH. In rich blue, red and gold with dragons in the center. Mark in blue on the back, a pair of crossed swords. This imitation of the Dresden mark is often found on Worcester china.

WHIELDON.

Thomas Whieldon established a pottery at Little Fenton in 1740. Here he made his famous agate and tortoise-shell, cauliflower and cabbage leaf wares. Aaron Wood, Josiah Spode and Josiah Wedgwood were apprentices to Whieldon, afterwards establishing great potteries for themselves. Mr. Wedgwood and Mr. Whieldon were partners until 1759. Mr. Whieldon died in 1798, his choicest pieces being made before 1759.

735. WHIELDON SYRUP JUG. Green and cream colored ware, cauliflower pattern.

736. SMALL WHIELDON PLATE. Octagonal, brown tortoise shell, leaves and conventional design in relief on border.

737. WHIELDON PLATE. Green, yellow and brown, tortoise-shell, conventional design in relief on scalloped border.

738. WHIELDON PLATE. Green and brown conventional design in relief on scalloped border.

739. WHIELDON PLATE. White Octagonal with green cauliflower border.

JOSIAH WEDGWOOD.

Josiah Wedgwood was the first great potter of England. By his industry and genius his wares were made to rival those of the continent, and the names of Palissy, Boettger and Wedgwood stand together as the world's greatest potters. Although he was physically handicapped, he became the greatest of them all. In 1754 Wedgwood entered into partnership with Thomas Whieldon at Little Fenton. Mr. Whieldon was then the foremost potter of his day. While with Whieldon, Wedgwood produced a new green earthen ware highly glazed, decorated with flowers and fruit and leaves. These earliest wares by Wedgwood are unmarked. Wedgwood in 1759 returned to his native town of Burslem at 29 years of age, and commenced business on his own account at the Church Yard Works. In 1762 he produced his first cream colored pottery called Queen's ware which was proven so popular for dinner services. In 1766 he produced his celebrated Basalts of Black Egyptian ware. A little later, about 1768, he took Thomas Bentley of Liverpool into partnership with him. Bentley devoted his attention to ornamental pottery. In 1773 the fine white terra-cotta of great beauty and

delicacy was made; this was used for cameo portraits and bas-reliefs. In 1776 the solid jasper ware was invented which attained its greatest perfection ten years later. Flaxman was engaged by Wedgwood and Bentley in 1775, and he continued to furnish them with drawings and models until he went to Rome in 1787. That same year Wedgwood obtained the celebrated Portland Vase to copy, the Duke of Portland loaning it to him for a year for the purpose. The business established by Josiah Wedgwood at Etruria is still being carried on by his great grand-sons, Godfrey Clement and Lawrence Wedgwood.

745. WEDGWOOD'S BUST OF WASHINGTON. Designed by Houdon. Mark on bottom "Wedgwood."

746. WEDGWOOD COMPOTE. Green glaze earthen ware, leaves in relief. Whieldon and Wedgwood period.

747. WEDGWOOD PORTRAIT MEDALLION. Dark blue and white jasper. Profile portrait of George Washington, with tie, wig and epaulettes. After a portrait by Joseph Wright, painted between 1783 and 1790. Mark "Wedgwood."

748. WEDGWOOD PLATE. Green and brown glaze earthen ware, form of shell with small shell legs. Mark on bottom, "Wedgwood." From Sir Garnett Woolsey's collection.

749. WEDGWOOD PLATE. Green and brown glaze earthenware, form of shell. Mark on bottom, "Wedgwood." From Sir Garnett Woolsey's collection.

750. SMALL WEDGWOOD PITCHER. Black Basalt or Egyptian ware. Mythological figures in relief, glazed inside.

751. SMALL WEDGWOOD PITCHER. Black Basalt or Egyptian ware. Mythological figures in relief, glazed inside.

752. WEDGWOOD TEA CUP, COFFEE CUP AND SAUCER. Three pieces in the set. Dark blue jasper. Mythological figures in white relief, date about 1790. Mark on bottom of each "Wedgwood," impressed. From the Parkman and Everett collection.

753. WEDGWOOD SYRUP JUG. Dark blue jasper. Bunch of grapes in white relief.

754. WEDGWOOD VASE. Red terra-cotta, conventional relief in black, date about 1792. From Sir Richard Tanga's collection, exhibited in Birmingham Museum in 1885. Mark on bottom "Wedgwood," impressed.

755. WEDGWOOD PITCHER. Light blue, mythological figures in white relief. Mark on bottom, "Wedgwood," impressed, also, "Doric," impressed. Date probably 1820.

756. WEDGWOOD INK STAND. Red terra-cotta unglazed, decorated with flowers in color. Mark on bottom, "Wedgwood," impressed.

757. WEDGWOOD GRANITE EWER. Festooned with gold and white with the face of Pan in relief. Made by Wedgwood and Bentley. Mark on bottom "Wedgwood and Bentley Eturia."

758. WEDGWOOD VASE. Large dark blue jasper with white handles, and with beautifully modeled grape vine in relief. Date about 1810 to 1815. Mark on bottom, "Wedgwood," impressed. Wedgwood and Byerley period.

759. WEDGWOOD VASE. Light blue jasper, mounted in ormolu by Boulton and Watts, Soho. Festoons of roses in white relief upon jasper. From the Gibson collection. Reproduction in Meteyards' "Wedgwood and his Works," made from this piece. Period 1785.

760. PAIR OF WEDGWOOD AGATE EWERS with white plinths decorated with gold in relief. Wedgwood and Bentley. Mark on bottom "Wedgwood and Bentley," impressed. From Bartlett collection.

761. WEDGWOOD BUST OF MERCURY. Black Basalt. Modeled by Flaxman. This piece was used to illustrate Meteyards, "Choicest examples of Wedgwood Art."

762. SQUARE WEDGWOOD DISH. Queen's ware. Red border, purple iris painted in center. Mark on bottom in red scribe. "Iris Sambacina, Elder, scented Iris."

763. WEDGWOOD PLATE. Queen's ware, conventional border of flowers in color and gold. Mark on bottom "Wedgwood," impressed.

764. WEDGWOOD CAMEO. Black Basalt, subject Benjamin Franklin.

765. FIVE WEDGWOOD CAMEOS. Black Basalt, Roman Emperors.

766. WEDGWOOD CAMEO. Black jasper and white relief. Head of Admiral Dempster, modeled by James Tassie. Mark on back, "Tassie," impressed.

767. WEDGWOOD PLAQUE. Blue jasper with white relief. Subject, "Victory writing on a shield." From Sunderland collection.

768. WEDGWOOD CAMEO. Blue and white jasper. Subject George Washington. Mark on back "Wedgwood."

NEALE.

1778 to 1790.

An Imitator of Wedgwood.

770. NEALE JUG. Gray border of grapes in white relief. Head of Pan on the lip, made after the manner of Wedgwood. Mark on back "68" on shield held by cherubs in white relief.

WM. ADAMS OF TUNSTALL.

William Adams established his manufactory at Tunstall about 1780. He was a favorite pupil of Wedgwood and while with him made some of the finest pieces of jasper. In 1786 the firm was Wm. Adams & Co. In 1802 the firm was William Adams alone. About 1840 it became known as William Adams & Son.

772. TWO LARGE ADAMS VASES. Blue jasper, conventional designs and mythological subjects in white relief. Made after the manner of Wedgwood.

LUSTRE.

English Lustre ware, sometimes called Gilty ware in the rural districts of England and Ireland. Lustre ware was manufactured at Brislington by R. Frank about 1770, at Etruria by Wedgwood 1780, in Staffordshire by Wilson in 1785, at Sunderland by Moore and Dickson about 1820, at Swansea and Leeds about 1800.

778. LEEDS LUSTRE PUZZLE JUG. Silver lustre, pierced design. Made at Leeds. From Crawford collection.

779. DOLTON LUSTRE PITCHER. Canary colored, covered with beautiful design in silver resist lustre. Made at Lambeth.

780. LUSTRE PITCHER. Copper lustre with turquoise blue band, children with flowers and a goat in colored relief.

781. LUSTRE PITCHER. Copper lustre, white band, decorated with conventional flowers in pink and green.

782. LUSTRE PITCHER. From Queen Anne tea set. Silver lustre, lined with silver lustre, fluted sides.

783. LUSTRE BOWL. Copper lustre, ornamented with pink roses set into the glaze. From Cooney collection.

784. LUSTRE BOWL. Copper lustre with granite band.

785. LUSTRE CUP, SAUCER AND BOWL. In set, silver lustre.

786. LUSTRE VASE. Lava and lustre decorated with lustre arbors and cream lava figures in relief. Mark on bottom "10" on shield in relief with the letters "F. S." impressed.

787. LEEDS LUSTRE MULBERRY JUG. Very beautiful purple lustre. Made at Leeds.

788. LEEDS LUSTRE SALT SHAKER. Purple lustre. Made at Leeds.

MISCELLANEOUS.

English China.

795. HEAVY PLATE. With design of shells in color. Mark on back, "C. H." on garter surrounding the word "shells."

796. OLD HALL PLATE. White printed ware conventional design on border. English farm scene in center. Mark on back "Old Hall," over the word "England," in scroll "E'ware Co. L," underneath "Farm," also diamond shaped mark with numbers and letters showing that the pattern was registered.

797. CUP AND SAUCER. White with deep pink, conventional flower design.

798. CUP AND SAUCER. Grayish white paste with black flower design.

799. LARGE PLATE. Pinkish white with armorial design painted in center.

800. THREE FLIP GLASSES. Early English glass.

801. BELLARMINE OR GRAYBEARD FLAGON. Brown earthenware. Whiskered face in relief on neck. These jugs were named as a result of a religious controversy, after Cardinal Bellarmine who lived 1542 to 1621. These vessels were in general use in the sixteenth and seventeenth centuries at public houses and inns to serve ale to customers. They are frequently alluded to in old plays, and in the writings of Ben Jonson, Cartwright, Bulwer and others.

EARLY AMERICAN WARE.

About 1850.

805. PITCHER. Brown glaze, stag hunt in relief with eagle under the lip. Handle, a hound. From collection of Judge Lemuel Shaw. Makers American Pottery Co., Jersey City, N. J.

806. BENNINGTON TEA POT. Brown glaze with four leaf clover in relief. From the Watrous collection.

807. BENNINGTON SOAP DISH. Brown glaze, leaf border in relief. From Mrs. Babbitt's collection.

808. BENNINGTON PICTURE FRAME. Brown, yellow and blue glaze. Conventional designs in relief.

809. SMALL BENNINGTON PITCHER. Barrel design with hoops. From Paige collection.

AMERICAN WARE.

810. TWO FINE OLD cracker and butter jars of Ohio make.

811. INK BOTTLE. Early example from the Ohio Pottery at East Liverpool.

812. INK STAND. Ohio ware.

813. INK STAND from Ohio Pottery, probably Cincinnati.

814. SMALL PLATE. Brown Pennsylvania slip ware. Crude design in yellow.

815. SMALL PLATE. Brown Pennsylvania slip ware. Crude design in yellow.

816. LARGE BOWL. Brown glaze, Pennsylvania slip ware, combed design in yellow.

817. LARGE BOWL. Brown slip ware, Pennsylvania, elaborately combed in yellow with splashes of green.

820. DRESDEN KNIVES AND FORKS. Gold tines and blades, porcelain handles with red and blue design.

821. TWO SILVER SPOONS. Made by the Father of Paul Revere in the middle of the eighteenth century. Rat tail pattern with engraved initials D. I. S. and mark P. R. in shield.

822. SILVER LADLE. Made by Paul Revere of Revolutionary fame, who in times of peace was a silversmith, and signed by him. The ladle bears the monogram of Susan Shaw Parkman, whose father and Paul Revere were close friends.

